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Fly, Ono, Yoko, 1970

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Sky, Ono, Yoko, 1968

Don't worry love, Ono, Yoko, 1968

ON ROOMS AND FOOTSTEPS

One crime I've not committed yet is to make a geographical mistake as to where we get the answer. It's obviously in our head. But since it's so hard to get there in our head, we transfer the process into the outside world and map our way to India or the moon.

Remember how the map of the world resembles the map of our nervous system? The same veins and wrinkles, intricate roads, rivers and vessels.

Sometimes though, turning the corner of a street has the same effect as making a turn in your thinking. Remember the exhilarating feeling of achievement when

we climb up a ladder?

Your room, for instance, of long standing, starts to resemble your mind and becomes symmetrical and/or complimentary to your mind. Every line, every corner corresponds to the turning in your mind. And the colors correspond to heat energy: tension-vibration in your mind. (And the wind blows in the key of H).

Rooms are frames of mind and apartment ads become today's poetry, which is my favourite reading. And there is the subject of what is drama in relationship to a room and a mind. If the room is lopsided, just trying to leave a cup on a table becomes a drama. If our

mind is lopsided, everything we do becomes a drama.

Complimentary balance: When the snow covers the outside and when your room is in a mess. When the snow is melting into a mess, and when your room is in order. Symmetrical balance: When the snow covers the outside and when your room is in order. When the snow is melting into a mess, and when your room is in a mess. There are many ways we keep our balance in the world.

There is no linear order in the world like logic or illogic. There is only spacial order, like balance or unbalance.

A man who thinks a room is filled with things can only say Be careful. A room is never filled. If you feel it's becoming cluttered, that's your head and not the room. It's advisable to always keep your head empty so a wind can pass through.

When there's no shadow in the room, the room finally becomes two-dimensional. People need shadows to rest in. I would advise you to send a bucket of shadow to a

Some people think curves are obscene. When you go through the museum try walking without looking at curves in the structures. If you look at them by chance,

Why do people keep laughing at desert island jokes? That is because, secretively, we are all desert islands. The desert island joke that I laughed at until there were tears in my eyes (now that's a tricky one!) was the one where a guy was waving frantically to a small ship in the distance. The ship came very near and it was still small. He picked it up. How many ships came near me It was a toy ship. turned out to be toy ships.

Send a paper moon to your friend. Ask him to burn it.

The map of the show is not a blueprint of the museum but the footsteps of how you went through the museum. Draw a diagram of your footsteps going through the show and send it to your friend in another town. Ask him to follow your footsteps in whatever town he is in, to recreate and experience the show.

day, follow his footsteps and recreate his day. Send the diagram of your footsteps for the day to your

When I told Jim Hariathas about my ideas about rooms and footsteps corresponding to the mind, he told me about an experience he had in India. He was walking one day and felt a strange vibration coming to him from 50 yards away. He looked and there was a man who was making a funny gesture in the air with his hands--like making a circular net around something. Jim went to the man and found himself standing right inside the imaginary net. When he tried to go out of the net, it was like a force field and he couldn't get out. He then sensed that the man was asking for some rupees. Jim gave the rupees and he was freed from the net. Then he stayed there and watched. The man kept working. He spotted his victims about 50 yards away, and each time he made a different gesture in the air to make the circular net. He caught his man in the force field and took the money. Whenever there was a man who refused to pay, the man who refused invariably went away with a deep frown on his face as

though he were carrying the net with him. Jim never understood this incident until I told him about the rooms and footsteps. Now Jim understands why the man was making a different gesture each time to attract the victim into his net. It was because each gesture he made corresponded to what was happening at the time in the victim's mind.

I knew a guy who couldn't make a right turn when he was walking. He could only make a left turn, but somehow he managed to get to his destination.

I hope this show will be the right turn for you—the left turn, I mean.

Yoko Ono, This is Not Here Show, Everson Museum, Syracuse, New York, October 1971

To The Wesleyan People (who attended the meeting)--a footnote to my lecture of January 13th, 1966.

When a violinist plays, which is incidental: the arm movement or the bow sound? Try arm movement only. If my music seems to require physical silence, that is because it requires concentration to yourself-and this requires inner silence which may lead to outer silence as well. I think of my music more as a practice (gyo) than a music. The only sound that exists to me is the sound of the mind. My words are only to induce music of the mind in people. It is not possible to control a mind-time with a stopwatch or a metronome. In the mind-world, things

My paintings, which are all instruction paintings (and meant for others to do), came after collage and assemblage (1915) and happening (1905) came into the art world. Considering the nature of my painting, any of the above three words or a new word can be used instead of the word painting. But I like the old word painting because it immediately connects with wall painting painting, and it is nice and funny.

spread out and go beyond time. There is a wind that

never dies.

Among my instruction paintings, my interest is mainly in painting to construct in your head. In your head, for instance, it is possible for a straight line to exist-not as a segment of a curve but as a straight line. Also, a line can be straight, curved and something else at the same time. A dot can exist as a 1, 2, 3, 4, 5, 6, dimensional object all at the same time or at various times in different combinations as you wish to perceive. The movement of the molecule can be continuum and discontinuum at the same time. It can be with colour and/or without. There is no visual object that does not exist in comparison to or simultaneously with other objects, but these characteristics can be eliminated if you wish. A sunset can go on for days. You can eat up all the clouds in the sky. You

can assemble a painting with a person in the North Pole

over a phone, like playing chess. The painting method derives from as far back as the time of the Second World War when we had no food to eat, and my brother and I exchanged menus in the air.

There may be a dream that two dream together, but there is no chair that two see together.

I think it is possible to see a chair as it is. But when you burn the chair, you suddenly realize that the chair in your mind did not burn or disappear.

The world of construction seems to be the most tangible, and therefore final. This made me nervous. I started to wonder if it were really so.

Isn't a construction a beginning of a thing like a seed? Isn't it a segment of a larger totality, like an elephant's tail? Isn't it something just about to emerge--not quite structured--never quite structured...like an unfinished church with a sky ceiling? Therefore, the following works: A venus made of plastic, except that her head is to be imagined. A paper ball and a marble book, except that the final version is the fusion of these two objects which come into existence only in your head. A marble sphere (actually existing) which, in your head, gradually becomes a sharp cone by the time it is extended to the far end of the room. A garden covered with thick marble instead of snow-but like snow, which is to be appreciated only when you uncover the marble coating. One thousand needles: imagine threading them with a straight

I would like to see the sky machine on every corner of the street instead of the coke machine. We need more skies than coke.

Dance was once the way people communicated with God and godliness in people. Since when did dance become a pasted-face exhibitionism of dancers on the spotlighted stage? Can you not communicate if it is totally dark?

If people make it a habit to draw a somersault on every other street as they commute to their offices, take off their pants before they fight, shake hands with strangers whenever they feel like it, give flowers or part of their clothing on streets, subways, elevator, toilet, etc., and if politicians go through a tea house door (lowered, so people must bend very low to get through) before they discuss anything and spend a day watching the fountain water dance at the nearest park, the world business may slow down a little but we may have peace.

To me this is dance.

All my works in the other fields have an *Event bent* so to speak. People ask me why I call some works Event and others not. They also ask me why I do not call my Events, Happenings.

Event, to me, is not an assimilation of all the other arts as Happening seems to be, but an extrication from the various sensory perceptions. It is not a get togetherness as most happenings are, but a dealing with oneself. Also, it has no script as happenings do, though it has something that starts it moving—the closest word for it may be a wish or hope.

At a small dinner party last week, we suddenly discovered that our poet friend whom we admire very much was colour blind. Barbara Moore said, That explains about his work. Usually people's eyes are blocked by colour and they can't see the thing.

After unblocking one's mind, by dispensing with visual, auditory, and kinetic perceptions, what will come out of 49? Would there by anything? I wonder. And my Events are mostly spent in wonderment.

In Kyoto, at Nanzenji Temples the High Monk was kind enough to let me use one of the temples and the gardens for my Event. It is a temple with great history, and it was an unheard-of honour for the Monk to give permission for such use, especially to a woman. The Event took place from evening till dawn. About fifty people came with the knowledge that it would last till dawn. The instruction was to watch the sky and to touch. Some of them were just fast asleep until dawn. Some sat in the garden, some on the wide corridor, which is like a verandah. It was a beautiful full moon night, and the moon was so bright that the mountains and the trees, which usually looked black under the moonlight, began to show their green. People talked about moonburn, moonbath, and about touching the sky. Two people, I noticed, were whispering all about their life stories to each other. Once in a while, a restless person would come to me and ask if I was alright. I thought that it was very amusing, because it was a very warm and peaceful July night, and there was no reason why I should not be alright. Probably he was starting to feel something happening to him, something that he did not yet know how to cope with, the only way out for him was to come to me and ask if I was alright. I was a little nervous about people making cigarette holes on the national treasure floors and tatami, from being high on the moonlight, since most of the people were young modern Japanese and some French and Americans. But nothing like that happened. When the morning breeze started to come in, people quietly woke up their friends, and we took a bath, three at a time, in a bath especially prepared for us at that hour of day. The temple bath is made of huge stone, and it is very warm. Without my saying anything about it, people silently swept the room and mopped the corridor before leaving. I did not know most of them, as they were mostly Kyoto people, and they left without giving their names. I wonder who they were.

At another time, also in Kyoto, before the Nanzenji Event, I had a concert at Yamaichi Hall. It was called The Strip-Tease Show (it was stripping of the mind). When I met the High Monk the next day, he seemed a bit dissatisfied. 'I went to your concert,' he said. Thank you, did you like it?' Well, why did you have those three chairs on the stage and call it a strip-tease by three?' 'If it is a chair or stone or woman, it is the same thing, my Monk.' Where is the music?' The music is in the mind, my Monk.' 'But that is the same with what we are doing, aren't you an avant-garde composer?' 'That is a label which was put by others for convenience.' 'For instance, does Toshiro Mayuzumi create music of your kind?' 'I can only speak for myself." 'Do you have many followers?' 'No, but I know of two men who know what I am doing. I am very thankful for that.' Though he is a High Monk he is extremely young, he may be younger than I. I wonder what the Monk is doing now.

Another Event that was memorable for me was Fly at Naiqua Gallery in Tokyo. People were asked to come prepared to fly in their own way. I did not attend.

People talk about happening. They say that art is headed towards that direction, that happening is assimilating the arts. I don't believe in collectivism of art nor in having only one direction in anything. I think it is nice to return to having many different arts, including happening, just as having many flowers. In fact, we could have more arts smell, weight, taste, cry, anger (competition of anger, that sort of thing), etc. People might say that we never experience things separately, they are always in fusion, and that is why the happening, which is a fusion of all sensory perceptions. Yes, I agree, but if that is so, it is all the more reason and challenge to create a sensory experience isolated from other sensory experiences, which is something rare in daily life. Art is not merely a duplication of life. To assimilate art in life is different

from art duplicating life.

But returning to having various divisions of art does not mean, for instance, that one must use only sounds as means to create music. One may give instructions to watch the fire for 10 days in order to create a vision in one's mind.

The mind is omnipresent, events in life never happen alone and the history is forever increasing its volume. The natural state of life and mind is complexity. At this point, what art can offer (if it can at all—to me it seems) is an absence of complexity, a vacuum through which you are led to a state of complete relaxation of mind. After that you may return to the complexity of life again, it may not be the same, or it may be, or you may never return, but that is your problem.

Mental richness should be worried just as physical richness. Didn't Christ say that it was like a camel trying to pass through a needle hole, for John Cage to go to heaven? I think it is nice to abandon what you have as much as possible, as many mental possessions as the physical ones, as they clutter your mind. It is nice to maintain poverty of environment, sound thinking and belief. It is nice to keep oneself small, like a grain of rice, instead of expanding. Make yourself dispersable, like paper. See little, hear little, and think little.

The body is the Bodhi Tree/The mind like & bright mirror standing/Take care to wipe it all the time/And allow no dust to cling.—Shen-hsiu

There never was a Bodhi Tree/Nor bright mirror standing/ Fundamentally, not one thing exists/So where is the dust to cling?-Hui-neng

Yoko Ono, New York '66



WHAT IS THE RELATIONSHIP BETWEEN THE **WORLD AND THE ARTIST?**

Many people believe that in this age, art is dead. They despise the artists who show in galleries and are caught up in the traditional art world. Artists themselves are beginning to lose their confidence. They don't know whether they are doing something that still has value in this day and age where the social problems are so vital and critical I wondered myself about this. Why am I still an artist? And why am I not joining the violent revolutionaries? Then I realized that destruction is not my game. Violent revolutionaries are trying to destroy the establishment. That is good. But how? By killing? Killing is such an artless thing. All you need is a coke bottle in your hand and you can kill. But people who kill that way most often become the next establishment after they've killed the old. Because they are using the same method that the old establishment used to destroy. Violent revolutionaries' thinking is very close to establishment-type thinking and ways of solving problems.

I like to fight the establishment by using methods that are so far removed from establishment-type thinking that the establishment doesn't know how to fight back. For instance, they cannot stamp out John and Yoko events Two Virgins, Bed Peace, Acorn Peace, and War is Over Poster event.

Artists are not here to destroy or to create. Creating is just as simple and artless a thing to do as destroying. Everyone on earth has creativity. Even a housewife can create a baby. Children are just as creative as the people whom society considers artists. Creative artists are just good enough to be considered children. Artists must not create more objects, the world is full of everything it needs. I'm bored with artists who make big lumps of sculpture and occupy a big space with them and think they have done something creative and allow people nothing but to applaud the lump. That is sheer narcissism. Why don't they at least let people touch them? Money and space are wasted on such projects when there are people starving and people who don't have enough space to sleep or breathe.

The job of an artist is not to destroy but to change the value of things. And by doing that, artists can change the world into a Utopia where there is total freedom for everybody. That can be achieved only when there is total communication in the world. Total communication equals peace. That is our aim. That is what artists can do for the world!

In order to change the value of things, you've got to know about life and the situation of the world. You have to be more than a child.

That is the difference between a child's work and an artist's work. That is the difference between an artist's work and a murderer's work. We are artists. Artist is just a frame of mind. Anybody can be an artist. It doesn't involve having a talent. It involves only having a certain frame of mind, an attitude, determination, and imagination that springs naturally out of the necessity of the situation.

Examples of today's living artists:

Thère was a temple in Japan called the Golden Temple. A man loved it very much as it was, and he couldn't stand the thought of anything happening to it. He felt the only way he could stop anything from happening to it was to burn it down, and he did. Now, the image of the temple was able to stay forever in his mind as a perfect form.

There was a man who made a counterfeit one thousand yen. It circulated with no trouble at all. The man travelled to another city and circulated another counterfeit one thousand yen. If he had made lots of counterfeit money he could have been discovered right away. But he wasn't interested in making lots of money. He wasted to have fun and play a subtle game. The police went wild and announced that if anybody found a counterfeit one thousand yen they would get two thousand yen as a reward if they came to the police station. This man changed the value of money by his actions.

In this very same sense, we have artists today whose works move beyond the gallery space and help change the world: Abby Hoffman, Jerry Rubin, Paul Krassner, for instance, and many others. They radiate something that is sensitive and artistic in a very renaissance sense. when the majority of so-called artists these days are hardcore businessmen. Message is the medium. There are only two classes left in our society. The class who communicates and the class who doesn't. Tomorrow I hope there will be just one. Total communication equals

Men can destroy/Women can create/Artists revalue. Y.O., Cannes Film Festival, May, 1971

ON NUMBERS



ON ONE ONE is before it becomes two-before the cell splits into two. Before one proceeds. One is an immobile number. One step is only half a move. Since we have two legs, we have to take two steps or jump in order to move from one position to the next. One is a number found in our bodies often as fixed parts. We count ourselves as one

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but it might be better to count as half a pair or a half when you think of the fact that our reproductive organs can only function by meeting the other half. One as a force is a point—which does not extend like a line, but stays like eternity. One constantly seeks for state of zero and two. One is mobile only in the process of becoming two. To become mobile one tries to be two (i.e., to meet or to become schizophrenic.) When one meets it becomes two.

ON TWO

TWO is a state that is mobile by nature—like the footstep that goes one, two. It moves from one position to the next. Two as a force is a line. It extends and unlike one, does not have to move to another number to become mobile. Two is a state after splitting of the cell. While splitting is the characteristic of one, two does not split it comes together. When it splits, it is only as two separate numbers independent from each other. So then they are to be regarded as two ones. Two as a pair (not as separate numbers but as a joint number) constantly seek for the state of one and three. But two is a compound number of two immobile numbers and therefore there is no conflict, so it is active towards outside rather than towards the inside. When two is active towards inside, again, it is working as two separate numbers—as two separate ones—working towards each other or towards the state of two. Two can be found in our bodies quite often as a pair. When two meets it becomes one. Two is our heartbeat. After one and two, all numbers are combinations of one and two. Therefore, there are actually only three basic states of numbers in the world: one, two and three, which is the combination of one and two. ONTHREE

THREE is a number we cannot find in our bodies, but we find it in nature around us (birds with three fingers, etc.) I call it a time number because we use it to divide time and the days. When the heart beats in three, it is when the heart is moving faster than what is natural. It goes one, two, one, two. And one number out of these repetitions of two gets abbreviated because of the speed. That is three. So that means we set the time to the number which is one beat faster than our natural heartbeat. No wonder the culture is suffering from accelerated speed. The world will slow down when you dispense with clocks and watches and just follow your heartbeat. Three is very fast, very mobile. In music, it is waltz-very rhythmic. It is a running rhythm as opposed to walking rhythm of two and four. Three as a force is a three-dimensional point. Three functioning as a joint number will always seek for a state of two and a state of four. Just as two can often function as two separate ones, three can function as a pair and one, or as three separate ones, in addition to functioning as a joint number three. When it functions as three separate ones, it will move by splitting of the cells to six. Compared to two which has no inside conflict, three is a number of basic paradox. Two which is a mobile number and one which is an immobile number exist together and equally in three. Paradox makes three extremely active towards inside, but not very active towards outside. When two is a travelling number, three is a whirling number (it moves spirally forward). When three acts as one, it becomes immobile as one. When it acts as two, it becomes mobile and active towards outside as two does. Three has no meeting point as two or one and it is a number of instability. Three is an abbreviated four. After three, all numbers are combinations of states of one two and three

FOUR is two sets of twos. Two mobile pairs, however, put together become two sets of meetings, and there's no forward movement, and they become immobile. It corresponds to 2 and 8. It has mobility only when it works as three and one or two and one and one. There is no trace of this number in our bodies except as two pairs. Spacially it is a square and the force has a quality of coming back to oneself rather than going forward in a straight line as two does or whirling around and making spiral forward movements as three does.

FIVE is a celestial number that exists mostly in the sky as points of stars (but, of course, we all know that there are no such things as points of stars, actually)—and very rarely on earth; and unlike 2 (which has 4 and 8) and 3 (which has 6 and 9) and 1 (which has 0 and 2) has no corresponding numbers in the series. In this sense it is very similar to 7.

In our body, it exists only on our hands and feet—as if that were the sign of sky in us. Also, an apple has five seeds. The parts of our body where 5 exist are the only parts that have something to do with physical connection to things outside our bodies. It becomes the connection number. Our hands reach to other things and our feet take us to other places. But just as the fingers will not work unless the thumb moves in an opposite direction from the rest of the fingers, five will be immobile unless it has opposing elements of one, two and three in it. And it also has characteristics of 5 ones, one 2 and 3, and two 2's and one 1. 5 ones will go through the cell splitting and become 10. It also takes the position of one and four. It is very difficult for this number to meet. Spacially, it represents a pentagon—a complex form.

SIX is two threes or three twos. It corresponds to number three but it is a bit more moderate in force (action and speed) than three because it has the character of three twos which meet and become immobile. So six is a very moderate and nice number, which is more of a meeting number than a number to go forward.

SEVEN

SEVEN is a conceptual number. Seven is a number we cannot find in our bodies or in the nature around us. I call it the concept number or number of music because we divide the musical scale into seven (in time, we can only see it in the division of the week).

And again, like 5, it has no corresponding numbers in the

Seven has the states of seven ones, three twos and one,

and two threes and one.

Seven ones will be a very conceptual and spiritual state. Three twos and one will be not very mobile. Two threes and one will be very highly charged, but a complicated state of affairs.

EIGHT is a corresponding number to 2 and 4. But unlike 4, which is fairly immobile, eight can be highly charged, complicated but very mobile when it is in a state of two threes and one pair. It lacks the smooth mobility of two but it is not so immobile as four. Very strong number. But when it is in the state of four pairs, it will be very heavy and immobile.

NINE is a corresponding number to 3 and 6. It is superactive when it is in the state of three threes. 4 twos and one or nine ones, all states and all combinations work as a highly charged state of number. Spacially it is the closest number to a circle, going forward in a spiral.

-Yoko Ono, on plane to Majorca, May '71

ON FILM NO. 4 (in taking the bottoms of 365 saints of our time)

I wonder why men can get serious at all. They have this delicate long thing hanging outside their bodies, which goes up and down by its own will. First of all, having it outside your body is terribly dangerous. If I were a man, I would have a fantastic castration complex to the point that I wouldn't be able to do a thing. Second, the inconsistency of it, like carrying a chance time alarm or something. If I were a man, I would always be laughing at myself. Humour is probably something the male of the species discovered through his own anatomy. But men are so serious. Why? Why violence? Why hatred? Why war? If people want to make war, they should make a colour war, and paint each others cities up during the night in pinks and greens. Men have an unusual talent for making a bore out of everything they touch. Art, painting, sculpture—like who wants a cast-iron woman, for

The film world is becoming terribly aristocratic, too. It's professionalism all the way down the line. In any other field, painting, music, etc., people are starting to become iconoclastic. But in the film world--that's where nobody touches it except the director. The director carries the old mystery of the artist. He is creating a universe, a mood, he is unique, etc., etc. This film proves that anybody can be a director. A film-maker in San Francisco wrote to me and asked if he could make the San Francisco version of No. 4. That's OK with me. Somebody else wrote from New York; she wants to make a slowmotion version with her own behind. That's OK, too. I'm hoping that after seeing this film people will start to make their own home movies like crazy.

In 50 years or so, which is like 10 centuries from now, people will look at the film of the 60's. They will probably comment on Ingmar Bergman as meaningfully meaningful film-maker, Jean Luc Godard as the meaningfully meaningless, Antonioni as meaninglessly meaningful, etc., etc. Then they would come to the No. 4 film and see a sudden swarm of exposed bottoms, that these bottoms in fact belonged to people who represented the London scene. And I hope that they would see that the 60's was not only the age of achievements, but of laughter. This film, in fact, is like an aimless petition signed by people with their anuses. Next time we wish to make an appeal, we should send this film as the signature list.

My ultimate goal in film-making is to make a film which includes a smiling face snap of every single human being in the world. Of course, I cannot go around the whole world and take the shots myself. I need cooperation from something like the post offices of the world. If everybody would drop a snapshot of himself and his family to the post office of his town, or allow himself to be photographed by the nearest photographic studio, this would be soon accomplished. Of course, this film would need constant adding of footage. Probably nobody would like to see the whole film at once, so you could keep it in a library or something, and when you wanted to see some particular town's people's smiling faces you could go and check that section of film. We can also arrange it with a television network so that whenever you want to see faces of a particular location in the world, all you have to do is to press a button and there it is. This way, if Johnson wants to see what sort of people he killed in Vietnam that day, he only has to turn the channel. Before this you were just part of a figure in the newspapers, but after this you become a smiling face. And when you are born, you will know that if you want to, you will have in your life time to communicate with the whole world. That is more than most of us could ask for. Very soon, the age may come where we will not need photographs to communicate-like ESP, etc.; it will happen soon, but that will be After the Film Age.

Yoko Ono, London '67

ON FILM NO. 5 & TWO VIRGINS

Last year, I said I'd like to make a smile film which included a smiling face snap of every single human being in the world. But that had obvious technical difficulties and it was very likely that the plan would have remained as one of my beautiful never-nevers.

This year, I started off thinking of making films that were meant to be shown in 100 years' time; i.e., taking different city views, hoping that most of the buildings in them would be demolished by the time the film was released; shooting an ordinary woman with her full gear, knowing that in 100 years' time she'd look extraordinary, etc., etc. It's to apply the process of making vintage wine to film-making. This, in practice, would mean that as a film-maker you don't really have to make a film anymore but just put your name (that is, if you so wish) on any film and store it. Storing would then become the main endeavour of a film-maker. But then, the idea started to get too conceptual. That's the trouble with all my strawberries. They tend to evaporate and I find myself lying on the floor doing nothing.

One afternoon, John and I went out in the garden and shot Film No. 5, the smile film, and Two Virgins. They were done in a spirit of home movies. In both films, we were mainly concerned about the vibrations the films send out—the kind that was between us. But, with Film No. 5, a lot of planning, working and talking out things had preceded the afternoon. For instance, I had thought of making Film No. 5 into a Dr. Zhivago and letting it go on for 4 hours with an intermission and all that, but later decided to stick to a more commercial length of an hour (approximately). 8 mm copies of the film are also available for people who'd like to have the film on their walls as a light-portrait. Also, we'll store some copies for the next century.

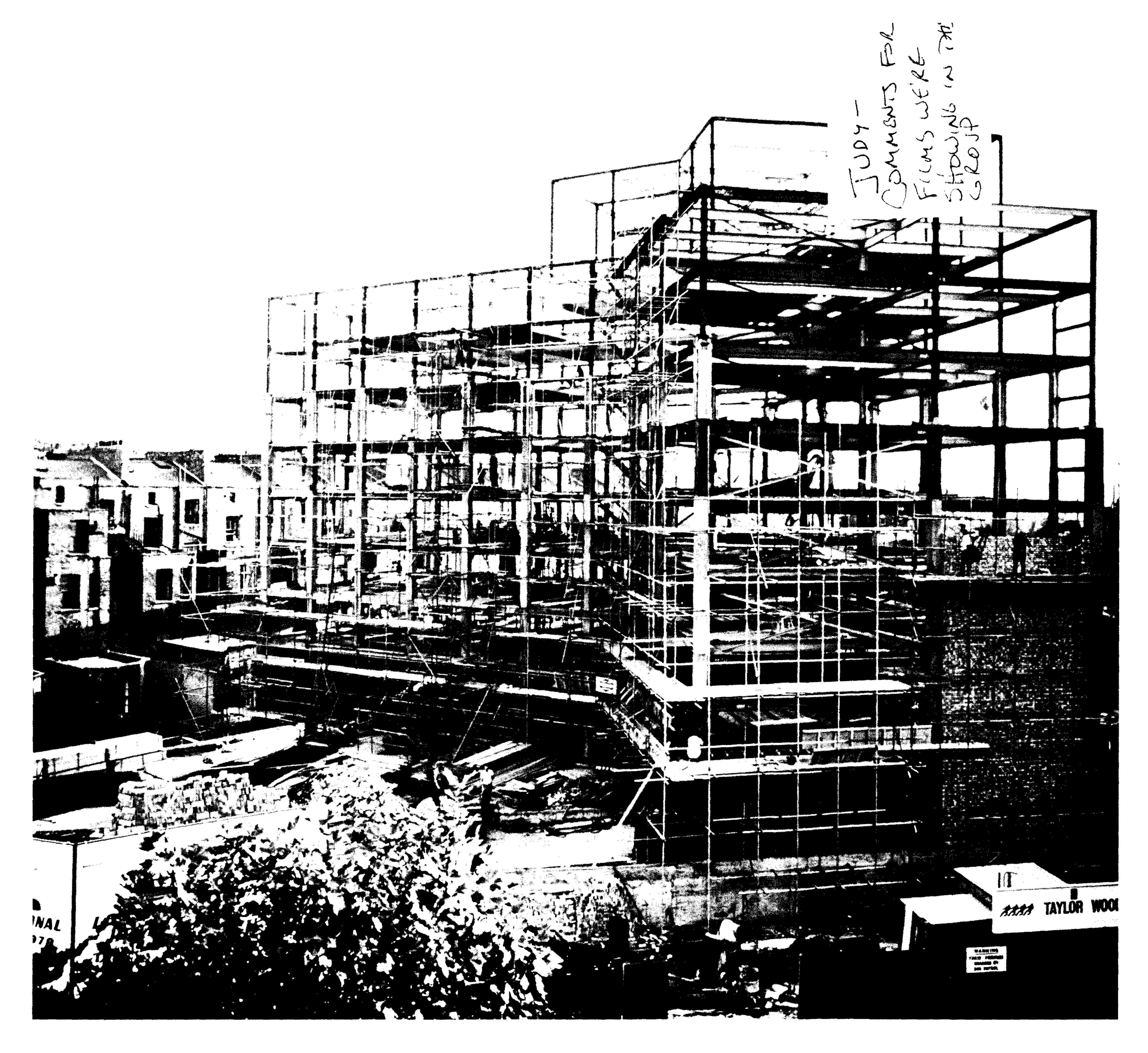
They say that in the corner of the world there is a man who sits and spends his life in sending good vibration to the world, and when a star twinkles, we are only catching the twinkle that was sent 1000 lightyears ago, etc.

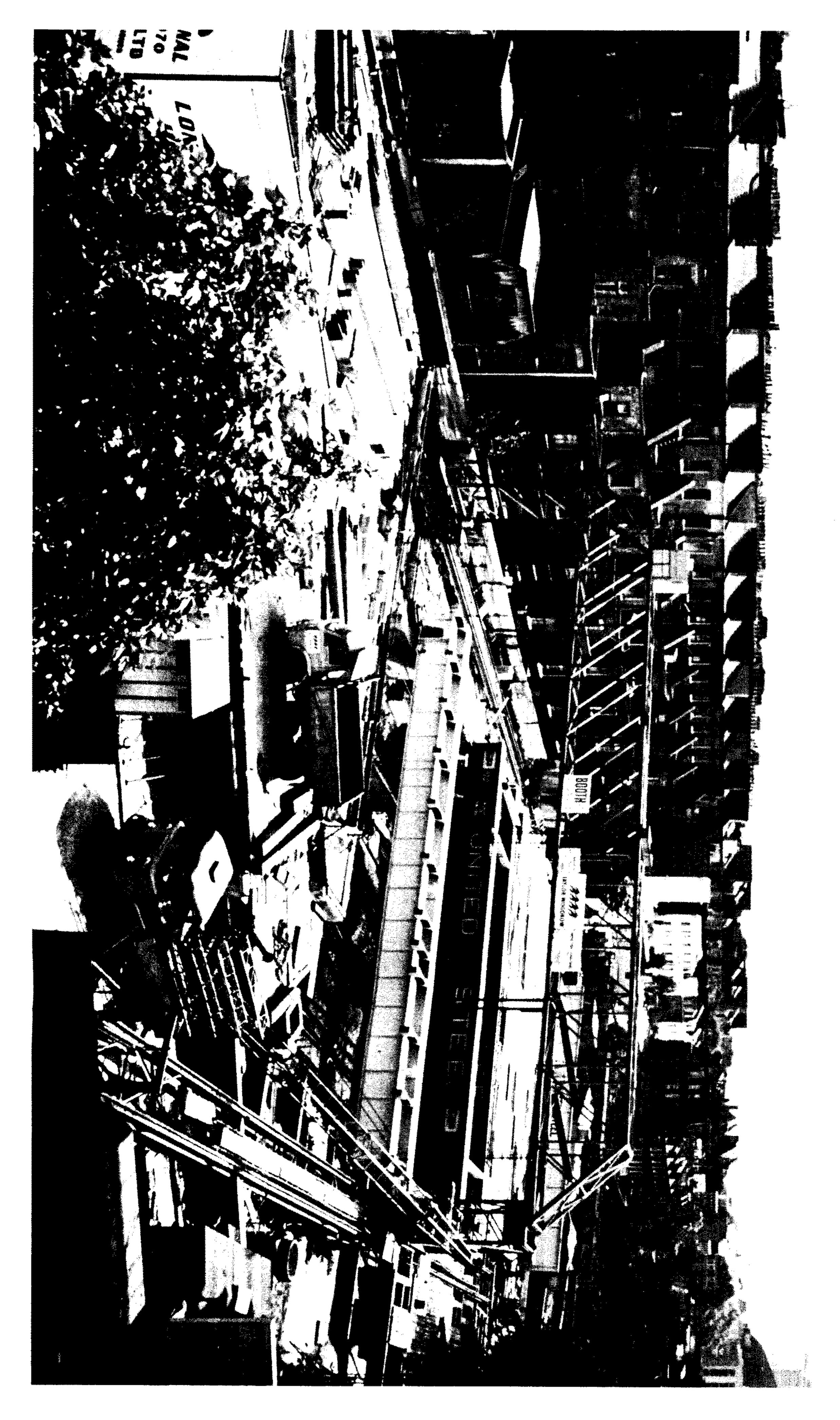
Imagine a painting that smiles just once in a billion years. John's ghostly smile in Film No. 5 might just communicate in a hundred years' time, or maybe, the way things are rolling, it may communicate much earilier than that. I think all the doors are just ready to open now. One light knock should do. It's just that there are still a minority group in the world who are afraid of the doorless world to come. They're just not sure how they can cope with it. But most of us know that doors are just figments of our imaginations. The good thing is though, that law of nature that once you know, you can never unknow things, so the doors are going to disappear pretty rapidly,

Some critic recently commented on us, John and me, as being lollypop artists who are preoccupied with blowing soap-bubbles forever. I thought that was beautiful. There's a lot you can do with blowing soap-bubbles. Maybe the future USA should decide their presidency by having a soap-bubble contest. Blowing soap-bubbles could be used as a form of swearing. Some day the whole world

can make it it's occupation to blow soap-bubbles. Would they ever know that Johnny West and Yoko DeMille ate bananas together?

October 22, '68. Yoko Ono





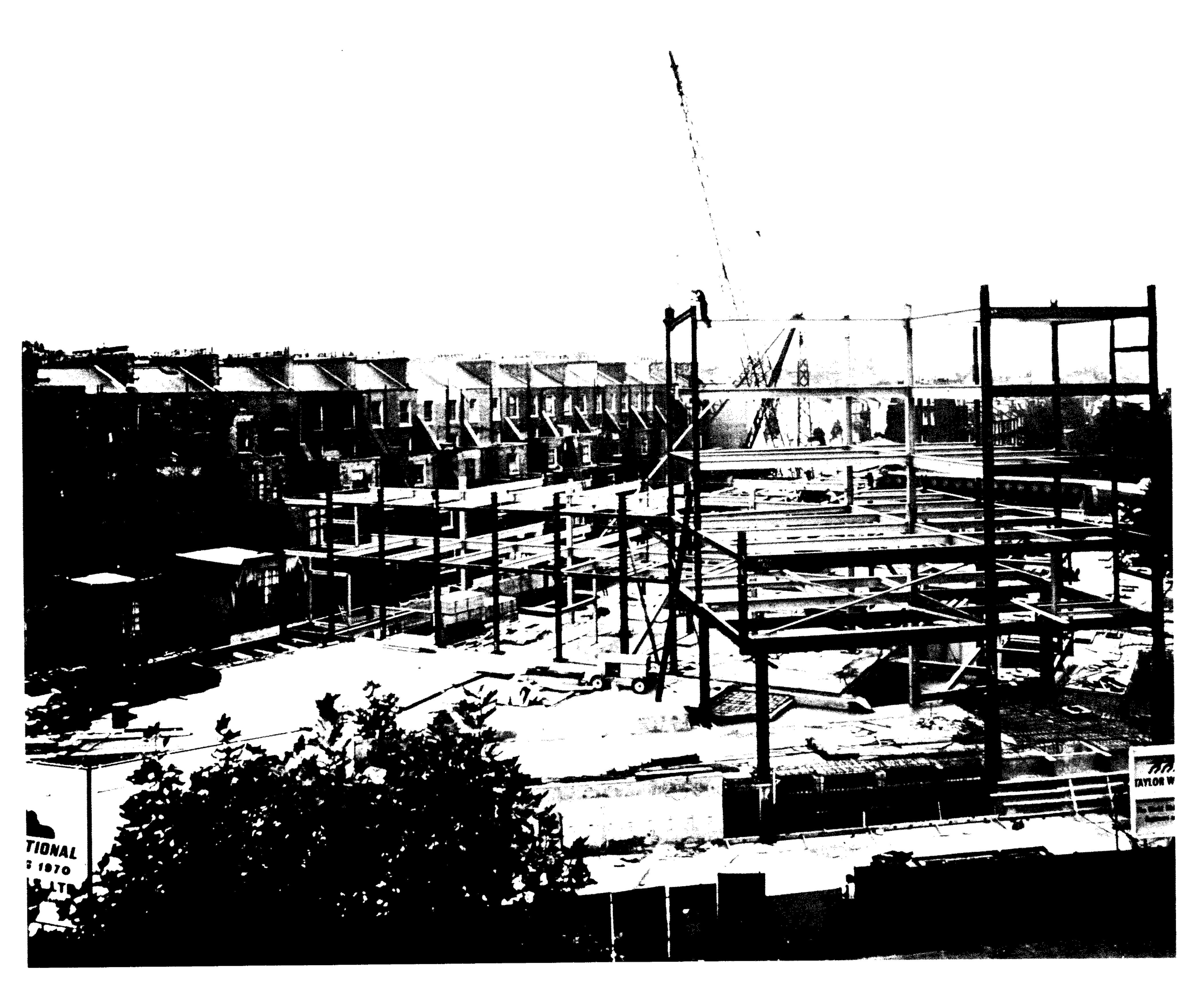
wonsapoatime therewas two Balloons called Jock and Yono. They were strictly in love-bound to happen in a million years. They werer together man. Unfortunatimetable they both seemed to have previous experience-which kept calling them one way oranother. (you know howitis). But they battled on against overwhelming oddities, includo some of there beast friends. Being in love they cloong even the more together man-but some of the poisonessmonster of outrated buslodedshithrowers did stick slightly and they occasionaly had to resort to the drycleaners. Luckily this did not kill them and they werent banned from the olympic games. They lived hopefully ever after, and who could blame them.

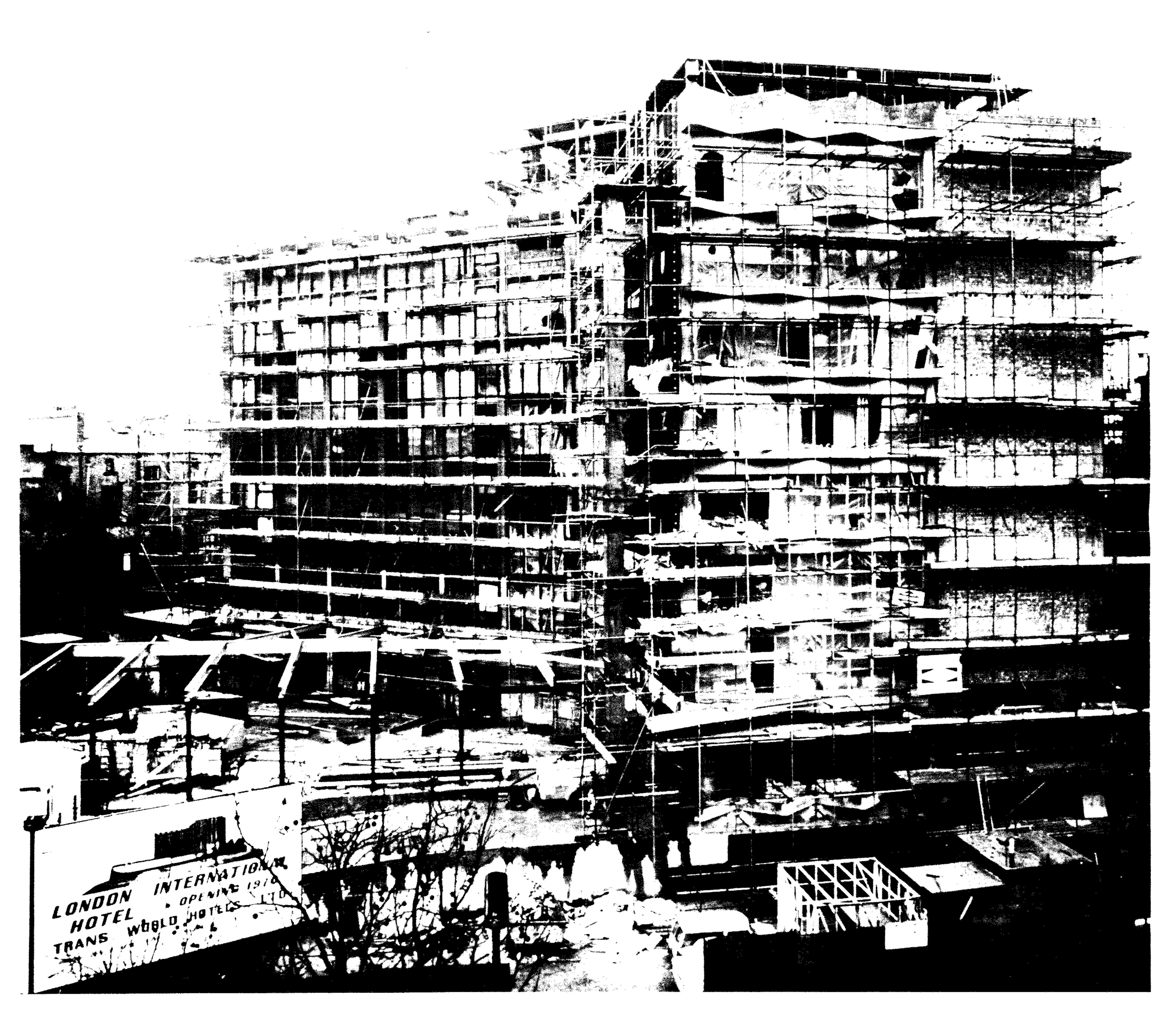
Once upon a pooltable there limped a short haired butchers boy by the way of Ostergrad, it comes in sentancesspoolarrowick airport. Her father wasisalong story cut short in the middle of his lifesentance. We are indebted to the coloqial orfice for its emediate diposalaronowitz. In concluding i might add hoc virtallo virttutembe. on the other handbag i mean tosay lamouray nous sommes toujourialistic.

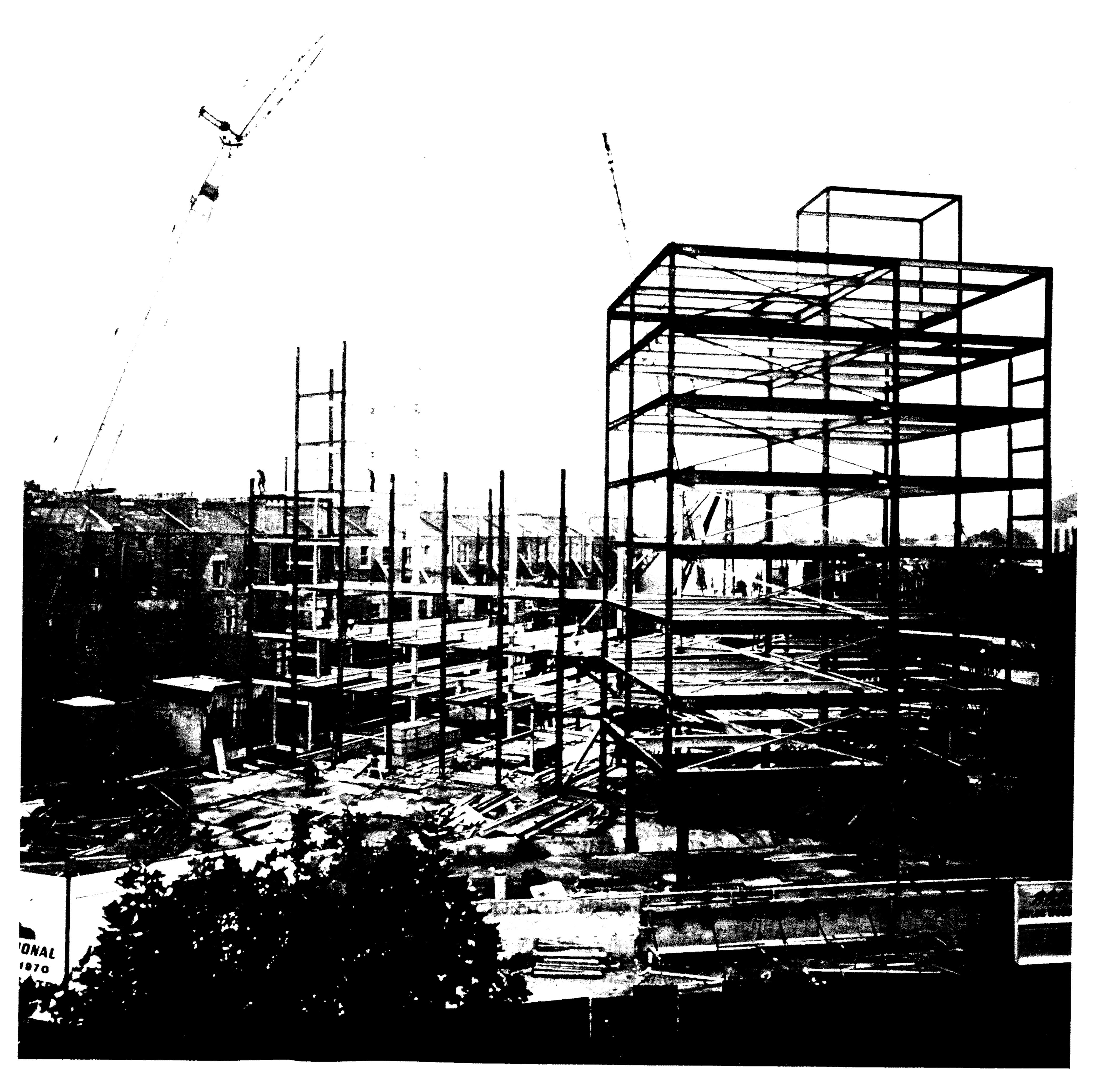
ally speaking this film is about an hourglasshouseboat. The full meaning of winchester cathedral deies description. their loss was our gainsboroughnil. the sound of a manservantile defectivelyingbastardonopilisgaverdale time. how close can you getisburgandeviatorycouncilriginaly a birdbath feeling sort of disattisfied the founder was a bricklayer. i. theylooked into each others eyeballs thir tongue clenched minds grasping at each others whatsits. this was elimentary and the beginning of a ne line only now it is an old one already — see how it ages be on your very askey.. known as a briefcase of malaria. to reign over us god save the queen (A HARD WORD) perhaps she is right to say tape it but its not the same is it ??? taping is tapingisstapingadpolerotiniouslyaboutaswellasanythingelseon earth do dwell a scarlet little child who is lost to us all in his approach to humaniteatimetable to kepp up with hisownhearse feeling a liiile sick myself.

WITH A CAPITI MY. to whom it may

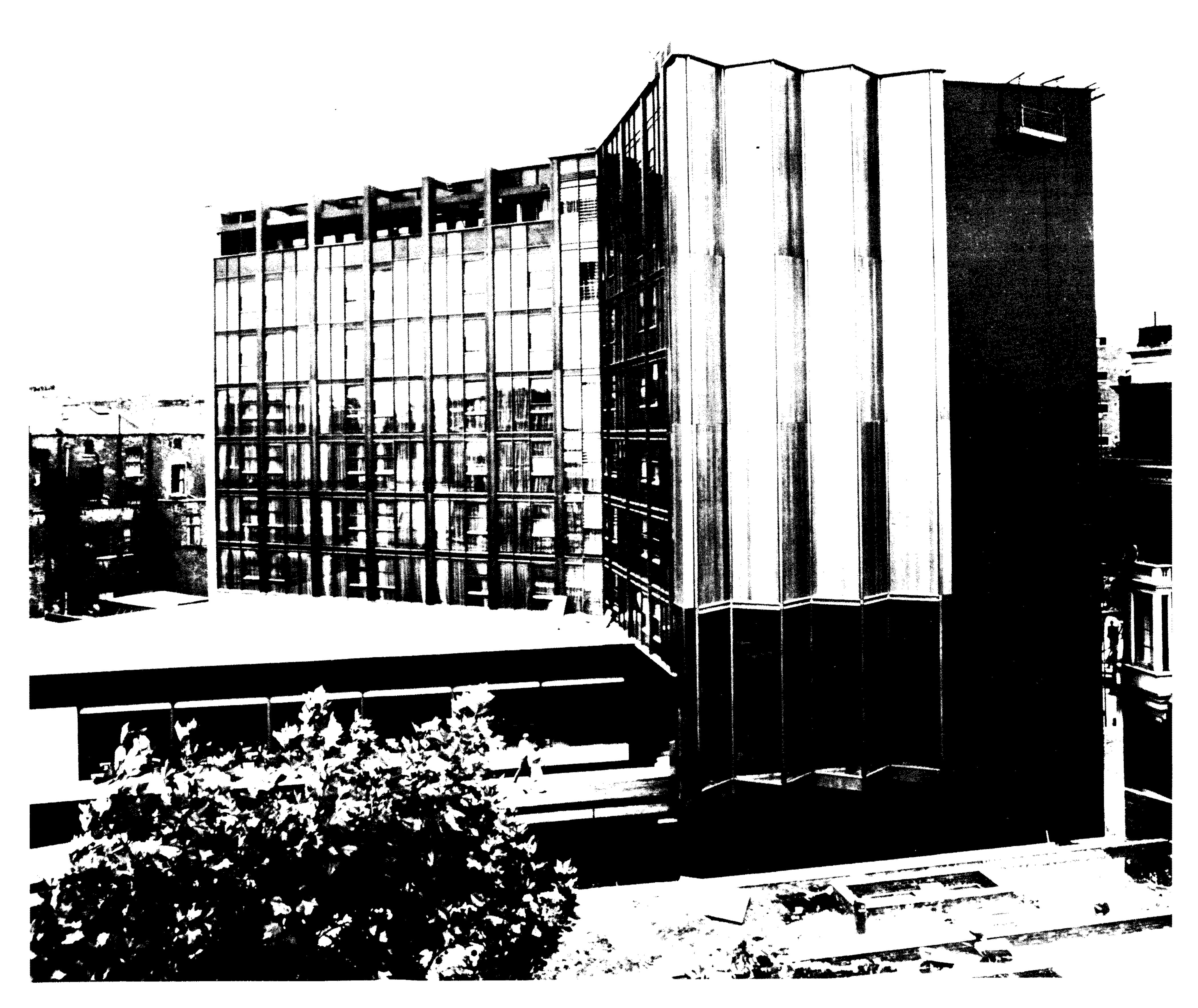
Jahlenney.







ERECTION



ON FILM NO. 6 (RAPE)

Violence is a sad wind that, if channeled carefully, could bring seeds, chairs and all things pleasant to us.

We are all would-be Presidents of the World, and kids kicking the sky that doesn't listen.

What would you do if you had only one penis and a one-

way tube ticket and you wanted to fuck the whole nation in one come? I know a professor of philosophy whose hobby is to

quiety crush biscuit boxes in a supermarket.

Maybe you could send signed, plastic lighters to people in place of your penis. But then some people might take your lighter as a piece of sculpture and keep it up in their living-room shelves.

So we go on eating and feeding frustration every day, lick lollypops and stay being peeping-toms dreaming of becoming Jack-The-Ripper.

This film was shot by our cameraman, Nick, while we were in a hospital. Nick is a gentlemen, who prefers eating clouds and floating pies to shooting Rape. Nevertheless it was shot.

And as John says: A is for parrot, which we can plainly

Yoko Ono, April '69, London



THIRTEEN FILM SCORES London, 1968 FILM NO.1 A WALK TO TAJ MAHAL

The film consists of snowfall only. The camera will make a walk movement of a person in the snow. The camera will move sometimes in a circle, sometimes zigzag, sometimes slow, but mostly will be at a normal speed. Then at the last point, it will go up to the sky. It should make the audience feel as though they are the ones who are walking in the snow and who go up into the sky.

This should take something like an hour for the total walk. For the sound, ask the audience to hold bunches of white flowers and pick them slowly. Copyright yoko ono '64

FILM NO.2 WATCH

Film a group of people watching you and listening to you. Film all their reactions. What are you doing?

FILM NO.3 TOILET THOUGHTS

Prepare 365 copies of a poster and paste them in bar toilets around the city. Leave them for a week and take pictures of all 365 copies. Leave them again for a month and take pictures of them. Go on until you are satisfied, or until the posters disappear. Make a film by stringing all the pictures together.

FILM NO.4 BOTTOMS

String bottoms together in place of signatures for petition for peace.

ALM NO.5 RAPE (or CHASE)

Rape with camera. 1½ hr. colour. Synchronized sound.

A cameraman will chase a girl on a street with a camera persistently until he corners her in an alley, and, if possible, until she is in a falling position.

The cameraman will be taking a risk of offending the girl as the girl is somebody he picks up arbitrarily on the street, but there is a way to get around this.

Depending on the budget, the chase should be made with girls of different ages, etc. May chase boys and men as

As the film progresses, and as it goes towards the end, the chase and the running should become slower and slower like in a dream, using a highspeed camera. by yoko ono, copyright '68

FILM NO. 6

A CONTEMPORARY SEXUAL MANUAL (366 sexual pesitions)

by yokoono, copyright '68

1½ hr. colour, separate soundtrack. Cast: a woman, a

man and a child.

The whole film takes place in a bedroom with a large double bed in the center and a window at the foot of the

The film is a family scene of a quiet couple and a fouryear-old daughter lying on the bed for the whole night. All they do is just sleep, and the 366 sexual positions are all in the mind of the audience.

The delicate change of positions made by the threesome has a slow dance movement quality to it on one hand, and a comfortable domestic nature (scratching each other, etc.) on the other.

The contemporary sex, unlike what you see in blue films, reflects the complexity of our society, and it is subtle and multi-leveled. So in this film you never see an obvious position as two people on top of each other, or actually making love in any form. They very rarely exchange words with each other and when they do, the sound is not synchronized so all you see is their mouths moving. But there is definitely an air of peaceful unity and coziness among the three.

There are occasional breaks that take place in the film: going to the toilet, for instance (in which case, all you see is one of them getting up and going out of the room and coming back).

The camera will start panning from under the bed, then the foot of the bed, gradually it goes up, and finally up over their heads until the window at the foot of the bed starts to cover the whole screen. This camera movement can be compared to the moon rising and then disappearing at the other end in the time space of 1½ hr.

The soundtrack in contract to the screen consists mainly of tragic conversations between a couple who are about to split, whimpering of a child, whispers, sighs and love groans. Also, a sound-tape from a Trafalgar Square soapbubble happening comes in as if they are sounds in a dream of one of them, or of the three, while they sleep. At dawn, milkbottle rattling and bird sounds will come in, and the film will end with increasingly heavy bird

FILM NO.7 TEA PARTY

by yoko ono, copyright '68

1½ hr. Colour. Synchronized sound. Cast: a woman. A woman is having a tea party in a room. We never see others except the woman. She says You weren't listening,

were you. After that she says nothing for the whole film.

The film is basically about a room with many different time worlds in it. A clock is going fast like crazy. A sugar in a glass melts spasmodically. The woman's dress deteriorates very fast. A car passing in the street, which is reflected in the woman's eyes, goes ever so slowly. A chair melts away like something made out of dust, etc. In the end, the telephone is the only thing remaining in the room. Everything else disappears with its own time

The woman will have to be a Japanese woman with very good breasts. The scene has a peculiar mixture of a Japanese tea ceremony and an English tea party.

FILM NO.8 WOMAN

by yoko ono, copyright '68

1½ hr. Colour. Separate sound track. Cast: one woman.

This is a film about pregnancy and delivery.

The pregnant woman is the only person in the entire film, which symbolizes the lonely venture of conception.

She is contemporary, very sensitive and intelligent. Her mentality in all phases of her thinking is equivalent to that of a man of high intelligence in our society. The audience becomes intimate with her skin, her swell,

her vomit, her walk, her smile, everything about her except her exterior circumstances, such as whether she is married, if she has a job, etc. That part of her background is completely obscure.

The whole film can be thought of as a solo dance movement of a pregnant woman: first very light and prettygradually the body protruding—heavy and slow, and finally the dramatic delivery and a complete stillness to follow, with an underlying suggestion of peace/death (atonement).

We also see a lot of the town, the skies the stars through her pregnant eyes.

In the soundtrack, we go into her mind. It consists mostly of delivery groans, swearing, also interveiws of the woman done by imaginary reporters. Also, questions are asked by the imaginary reporter or the pregnant woman to the audience, such as: Did you see that bottle on the shelf in the last scene? Was there a window in the last scene? Are you sure?, etc. She first conceives of her experience as a cancer growing in her stomach, etc. She is committed. But why her and not the man? What is the relationship between her and the growth inside her? etc., etc. Except for medical reports, no film-maker as yet has taken this subject for a film. Maybe it is because most filmmakers are men, and they are sensitive to this subject. I have noticed that whenever a pregnant woman is shown in a photograph or a film, she is over-beautified and romanticized with careful camera work. I want to treat this film with sensitivity but not with unnecessary beauti-

I want all the girls in the world to see this film before they become pregnant. Some mothers, because they have been wrongly informed that pregnancy is the most gratifying thing for women, etc., start to hate the child after the initial shock of going through the unglamourous reality of pregnancy.

I want to eliminate such tragedy in the world.

Financially, this is a film that can be made with minimum cost. Though it takes time to make it (6 months) and today most film-makers would like to spend less time in making a film.

FILM NO.9 DON'T WORRY LOVE

by yokoono, copyright '68

½hr. to 45min. Col. Highspeed camera. Synchronized sound. This is a love message we send from England to all over the world and to the future.

The idea was conceived from the fact that when a star blinks, we only perceive it 2000 years after it's actually blinked. And they say that the love we feel now is the love that's been conceived by somebody 2000 years ago, or that somebody in the corner of the world is sending love vibrations just to keep us in love, etc.

The film will be 20 seconds each shot of people smiling and saying *Don't worry love*, but because the shots are done highspeed, each smile will actually be synchronized to the highspeed motion so that what you actually hear would be a strange elongated version of Don't worry love.

I hope this film will make the whole world a shade happier and rosier, and that our smile will encourage people of 2000 years later, just as the blinking of stars. It is actually a film that would be most effective if it's seen in our great, great grandchildren's time.

We must get a galaxy of people with strong good vibrations to smile in this film—people who represent our age.

FILM NO.10 SKY

by yoko ono, copyright '68

It is a film about waiting. Four people all dressed up are on a top of the hill. They are watching the sky. And waiting, and waiting. Some small talk between the four (all improvised). Then one suggests that he would bring something and he goes off. Remaining three talk about the one who went off. Then another one goes off. Remaining two talk about

the two who went off.

Then the third one goes off. Remaining one moves around by himself. Then goes off. The first one comes back with incense. The second and third ones come back too. But they can't find any matches between them to light the incense.

One goes off to get matches. Another one goes off to get something. The remaining one lies down to take a nap. (Notice that the fourth one never came back) Matches are brought back. The second one brings back a

guitar. He starts to play and three of them sing. Then they decide that the singing might scare the thing away, so they stop singing.

(constant looking up to the sky and horizon with a tele-

Then one suggests that somebody should bring a big ladder. There is a discussion about who should bring the ladder. They draw straws and the one who got the shortest goes off.

Then he comes back and says he needs another one to help him bring it. So finally all three of them go together. Then the three bring back a ladder - a huge ladder. Two hold the bottom and one goes up and looks at the sky

with a huge telescope. Still nothing. Gradually, it gets dark and they use matches to see each others' faces. It gets cold and they make fire. Also, one person gets extremely cold, so the rest of them give him

all their coats. Finally, they see the fourth guy, who was away all this

time, come back. Have you guys seen it yet? No, not yet.

They are still checking the sky. Suddenly one says Look, look! Everybody looks. Did you see it? They put out the fire they made, which was getting low

anyway. And they go off with the ladder, telescope and

FILM NO.11 PASSING

each other.

by yoko ono, copyright '68 See the sky from the bottom of a very deep well. A cloud passes through slowly from left to right and disappears.

FILM NO.12 UP YOUR LEGS FOREVER

The camera work of the film should constantly go up, up, up non-stop. Collect 367 pairs of legs and just go up the legs (from toes to the end of thighs) pair after pair and go on up until you run through the whole 367.

From 13 Film Scripts by Yoko Ono, London '67

FILM NO.13 by yoko ono, copyright '68 Let a fly walk on a woman's body from toe to head and fly out of the window.

SIX FILM SCRIPTS BY YOKO ONO Tokyo, June 1964

These scores were printed and made available to whoever was interested at the time or thereafter in making their own versions of the films, since these films, by their nature, became a reality only when they were repeated and realized by other film-makers.

A dream you dream alone may be a dream, but a dream two people dream together is a reality.

THE WALK TO THE TAJ MAHAL 1) The blind man or the musician's version (All black).

2) The deaf man or the painter's version. (Walk and ride of places-Times Square, Ginza, etc. by cars, motorcycles). 3) The real picture—winter scene. (Snow—in other words, all white)*

*can make summer, autumn, & spring versions by sunglare, skies or cottons, flowers, all white anyway)

Music composed by Yoko Ono, performed by the audience. (1 version, white flowers all silently picked) (2 version, no given music—just the title).

Note: Any of the above versions may be shown independ-

MONA LISA & HER SMILE

Ask audience to stare at a figure (any figure) for a long time and then immediately turn their eyes to the screen and see the reflection. FILM SCRIPT 3

Ask audience to cut the part of the image on the screen that they don't like. Supply scissors. FILM SCRIPT 4

Ask audience to stare at the screen until it becomes black. FILM SCRIPT 5

Ask audience the following:

1) not to look at Rock Hudson, but only Doris Day. 2) not to look at any round objects but only square and angled objects-if you look at a round object watch it until it becomes square and angled.

3) not to look at blue but only red—if blue comes out close eyes or do something so you do not see; if you saw it, then make believe that you have not seen it. OMNIBUS FILM

1) Give a print of the same film to many directors. 2) Ask each one to re-edit the print without leaving out any material in such a way that it will be unnoticed that the print was re-edited.

3) Show all the versions together omnibus style.

8 ARCHITECTURAL PIECES dedicated to a phantom architect

1965 Spring

Build a house on snow with a glassbox base which works as a snowsled for winds to pull and slide (a)

Build a glassbox snowsled and stay inside and watch— Let the winds lead you to places (b)

Build a house (on a hill) that screams when the wind

Open different windows that make different screams and make different air experiences in the rooms.

A floating city/The second level world/Upstairs on the clouds/Mountains and rain roaring underneath/Like venice, we have to commute by/boat through air currents to visit/each other's floating houses./Cloud gardens to watch all day.

-From The Soundless Music (original text in Japanese)

Build a dotted line house.

Let people imagine the missing parts (a) Let people forget about the missing parts (b)

Build a house with walls which come into existence only with the particular prism effect created by sunset. If necessary, some walls or parts of the walls can be made of material other than light.

Door Piece

Make a tiny door to get in and out so that you have to bend and squeeze each time you get in...This will make you aware of your size and about getting in and out. -1964 Spring

Build a house that serves only to make way for moon-

(Record chamber-to record moonlight. Smell chamberto smell moonlight. Bathtub-very high up in the air for moonbathing. Theatre-to operate on people who've been badly moonburnt. Storage room—with various cupboards to keep and weigh moonlight, etc.)

Colour Event

Build a house that has no colour anywhere. Make one large room in the end of the house and place a colour machine in it. Put one inch square red cards in the machine which come out one at a time as you put a

Live a month in the house and get one red card out at the end of the month.

-1960 Spring

Build a one-way see-through house (use one-way mirror). a) See through only from the outside so your life takes a

form of a living confessional. b) See through only from the inside so the city, the trees and the sky will be part of your house.

Build a house that serves only to make way for the rain. Wetbed.....nice and cool to make love in. Spiral staircase for the rain to run spirally. Rooms that change rain into different fountains of various movements. Rooms that change rain into one hundred pieces of happy music. A house that allows rain to be part of it and therefore the thought of a rainy day is not an unpleasant one anymore.

Balance Piece

a) Build a room with a strong electric magnet set on the left side wall so everything in the room is drawn to the left a little in time. This will be a good balance for your mind which is going to the right a little in time.

b) When the city is covered with snow keep your room messy. When the snow creates a mess in the city by melting about, keep your room tidy. Or vice versa.

c) Think of other secret ways of balancing situations and the world that you knowof but are not aware that you know of. Do them. -1958 Winter

Balance Piece II—for Peace

a) Politicians should wear pink transparent loose robes or pajama-like outfits without the bottoms at all times. b) A priest should wear a bright red suit with one sleeve

and bell bottom pants with his penis exposed at all times. (c) The army should wear drag (cocktail party type flair skirts) and highheel shoes with jewelry (earrings, etc.) - 1969 Spring

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QUESTIONNAIRE Yoko Ono, 1966 Spring

OCCUPATION:_

Answer the following questions True or False.

The sixth finger is usually not used because its existence is not physically perceivable.

There is a transparent peace tower in New York City which casts no shadow and, therefore, is very rarely recog-

Blood is not red unless exposed, and is blue when it's imagined.

the chance music operation by John Cage. (The noted Judge Connolly is said to have said All verdicts are beauti-Mt. Fuji, whose colour is blue and white from the distance

The structure of the American jury system is taken from

modern Japanese project built to attract American tour-

East Side. Your weight is twice mine, and height 5 inches shorter.

Grapefruit is a hybrid of lemon and orange. Snow is a

hybrid of wish and lament. All fruits are related species of banana, which was the first fruit in existence. The Bible lied about the apple

Roaches are moving forms of flowers, though visually they seem unconnected.

Happenings were first invented by Greek gods. The word manila envelope comes from a deeply-rooted

racial prejudice. Coughing is a form of love.

All streets are invisible. The visible ones are fake ones,

Paper is marble cut so thin that it has become soft. (Make marble out of toilet paper.) Plastic is a portion of sky cut out in solid form. (Collect

from taking off vines that had covered her for ten years. A prince, when his encircling vines were removed, was

found to be non-existent. When you leave things, you leave your spirit behind, too. But if you don't leave them, you age.

Your brother is the man you killed in the past world. He was born in your family because he wanted to be near you There is a wish man in the corner of the world whose daily task is to send good-will waves to the world to clear

99 per cent of the world is dead bodies and tombs. We are the remaining 1 per cent...(or are we?) There are one thousand suns arising every day. We only

Piano keys are flower-petals turned hard.

People who bought Ono's bagwear invariably encountered fantastic good luck and fortune.—ad. A cloud consists of the following substances: colour, music, smell, sleep and water. Sometimes it rains sub-

stances other than water, but very few people notice it.

] All colours are imaginary except yellow. Yellow is the colour of the sun at its height. Other colours are shades of yellow in varying degrees which have been given different names, as if each of them existed independently, purely

Yellow is the only imaginary colour. — Dr. Suzuki. All colours have yellow in them. — Dr. Lee. All colours are imaginary. — Dr. Kato.

STONE TALK

you talk baby-talk to your husband/wife your children say so. [] your grandchildren say so your great grandchildren say so

you don't see any wrinkles on your face you still hate the same friends other reasons (give your reason).

ladjective. [] preposition. [] conjunction. Interjection.

The star Uranus is: [] blue. [] red. [] silver. [] green.

] white. [] rainbow colour. LINE TALK

A line is a: [] sick circle.] billion lines that are cluttered into a narrow space.

] 100 pounds plus a wind. [] three feathers. la drop of your mother's tear.

An intensity of a wink is: [] two cars smashed head on.

WIND TALK The age of the wind is:

WINK TALK

a billion years older than the Empire State Building. three hundred years older than the Alps.

two months younger than your daughter. starting five months after your death.

The reason I want people to burn *Grapefruit* after they read it is because it is going against nature to go back. If you don't go back, the instructions absorbed in your mind will change to adjust to your head and the original will be forgotten when it should be. No one can take you anywhere; it is your footsteps that take you to places.

better than

I am an artist who is just as good as not so good as of your family)

so good there's no word for it artist) in the fields of

much better than

and who is profoundly better than

My name is

For you who still think that you are not an artist because Read these film scores and see if you still think you can-

Read *Grapefruit* and see if you still think you are not an artist and that you cannot make [art field you always wanted to express yourself in.)

dislikes:

what colour is/was your hair/eyes/skin/toes/blood: are you prejudiced/coloured/Jewish: are you an invalid:

when did you last see your father/doctor: do you fancy your mother/father/doctor: have you ever: when:

in what/who/why/not: bastard/legitimate (tick where necessary) French Toast: where is it: do you have talent:

First Publication of the book *Grapefruit* '64 Carnegie Recital Hall Concert '65 Fluxorchestra Concert, Carnegie Recital Hall '65 Bridge Theatre Group Concert '65 East End Theatre '65, Evening with Yoko Ono Judson Church Concert Hall '65 Sky Machine Morning Event for George Maciunas '65 Owner of Isreal (conceptual gallery) '65 - '66

Judson Church Gallery '66, Stone. Wesleyan University '66, Evening with Yoko Ono. Fluxfest presentation of John & Yoko, 7 events, '70 TOKYO, JAPAN

13 Day Dance Event '66 DIAS '66 African Center '66, 2 Evenings with Yoko Ono. Jeanette Cochrane Theatre '66, Evening with Yoko Ono. Trafalgar Square Wrapping Event '67 1.C.A. and Jacey Tatler Theatre '67, Film No. 4 showings. St. Martins Art College '67, Evening with Yoko Ono. Lisson Gallery Half-a-Wind Show '67 Roundhouse '67, Evening of Psychedelic Events. Alexandra Palace '67, Evening of Psychedelic Events. Middle Earth '67, Evening with Yoko Ono.

Leeds University Art Dept. '67, Evening with Y.O. Albert Hall Concert with Ornette Coleman '68 Arts Lab Concert '68, Evening with Yoko Ono. Birmingham Art Center '68, Evening with Y.O. Guildford University Art Dept. '68.

Arts Lab Art Show '68 Coventry '69, International Group Sculpture Show, acorn pieces Acorn World Event '69

War is Over Event '69 I.C.A. Film Showing '69

PARIS Paris Cafe and Street Event '68, Evening with Yoko Ono and The Soft Machine

CANADA, Bed Event in Montreal '69 HOLLAND, Bed Event in Amsterdam '69

By Y.O. & J.L.: No.4 (feature length), No.5 and Smile '67 (both received FIBA awards. Rape, Self Portrait, Instant Karma (short) '68 Give Peace a Chance, You Are Here, Ballad of John and Yoko (short), Cold Turkey (short), Fly. '69 Up Your Legs Forever, Freedom (short) '70

RECORDS MADE BY YOKO ONO AND JOHN LENNON

Album, Live Peace in Toronto, Yoko Ono/Plastic Ono Band, John Lennon/Plastic Ono Band, Fly, Imagine. SINGLES: Give Peace a Chance, Remember Love, Cold Turkey, Instant Karma, Don't Worry Kyoko, Who Has Seen The Wind, Open Your Box, Power to the People, Touch me, Mother, Why, God Save Oz-Do The Oz, Mrs. Lennon - Midsummer New York, Imagine, It's so hard.

(member (famous

And if anybody needs my services to express myself in the above fields please call or write to

said so when you were [] years old. not make films.

(whatever

BIOGRAPHY of John Lennon: born/lived/met yoko.

QUESTIONNAIRE John Lennon, Nov. 1968

tave group: biggest influence on career:

are you sure: why: why:

do you believe:

do you want to be a star

get well soon. how are you

yes [

no [

CONCERTS, EVENTS - FILM SHOWINGS NEW YORK CITY Chambers st. Loft Concerts '59 - '61, 12 weekends. Village Gate, eve. of Contemporary Japanese Music '61 world premiere of A Grapefruit in the World of Park. Montreal Festival of Contemporary Music '61 AG Gallery, One Woman Show '61, Instruction Paintings Carnegie Recital Hall Concert '61, Evening with Y.O. Anthology Evening Living Theatre '62, Touch Piece

Yoko Ono Flux-Do-it-Yourself Dance Event '66

Hakkaido, Kyoto, Osaka, & Tokyo '62, Concert Tour with John Cage and David Tudor. Sogetsu Art Centre '62, Evening with Yoko Ono. World Premiere of Question Piece on Radio & T.V. '63 World Premiere of Flower, Shadow, & Morning Events '64 Naiqua Gallery '64, Events Saturdays for 4 weeks. Kyoto Yamaichi Concert Hall '64, Evening with Y.O.

Nanzenji Temple '64, Event by Yoko Ono. SogetsuArt Centre '64, Evening with Yoko Ono. LONDON, ENGLAND Indica Gallery '66, One Woman Show

Liverpool Art School and Bluecoat Society '68, Eve. John and Yoko Events Albert Hall Alchemical Wedding '67

University of Wales '69 You Are Here Show '69

BELGIUM, Knokke Film Festival '67

In Flux-film Anthology '65: No.4 (bottoms) 1st version, Wink, Match, Shout. No.4 received Cincinnati Univ. and Ann Arbor Film Awards. Y.O.

FILMS MADE BY YOKO ONO AND JOHN LENNON

ALBUMS: Two Virgins: unfinished music no.1, Life with the Lions: unfinished music no.2, Wedding

By J.L.& Y.O.: Apotheosis, Erection, Imagine.

ADDRESS-PAST: PRESENT: _

FUTURE:

ALWAYS:

TRUE / FALSE

and volcano red when you go near, is a carefully planned

The East Side is not a word to define its location but was originally a name of the town The Wise East on the Wrong Side. Later it was shortened to the presently known The

because they felt mentioning the word banana too undig-

though some visible ones are the end parts of the invisible

Teeth and bones are solid forms of cloud.

many pieces of plastic and look through them to see if they look blue.) If you wear a piece of clothing long enough it becomes part or you and you will sutter from serious physical maladjustment when you take it off. A princess died

Men used to walk on hands upside down, but they changed to the present form because it was considered less obscene.

see one of them because of our fixation on monistic

YELLOW TALK

for idealogical purposes. — Dr. Song.

YOUTH TALK You are still young because: [] you never matured

Stone is a: [] noun. [] pronoun. [] verb. [] adverb. STAR TALK

unfolded word. [] aggressive dot. DAISY TALK The weight of a daisy is: [] 2 pounds less than your brains.

a storm turned into a breeze. la water drop from a loose faucet.

.] 5 billion pounds minus the sea.

a day younger than the sea. a day older than the Christ.