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JAN 6 1972 *By Miller*



Ex-Beatle John Lennon's controversial collection of 14 limited edition linocuts are scheduled to go on view Sunday in a group exhibition at Contemporary Gallery in the Quadrangle. The signed works, which depict Lennon's marriage and life with Yoko Ono and what was then published briefly in London, are being introduced for the first time in the Southwest.

cygnet sat in a fenced-off area in a patch of shade cast by a homemade coop. "Our maintenance man made the coop," Mr. Lindbom said. "He takes the cygnet home with him on weekends, so it will be safe. We feed it watercress. When it grows big enough, we'll return it to its parents in the pond." For some moments, Mr. Lindbom gazed down at the tiny cygnet. Then, speaking over the drone of the robots coming through an open window of the factory, he said, "Isn't it beautiful?"

Uninstructive

A FRIEND of ours who insists on using his small foreign automobile in the city reports that last Wednesday he approached his car and found it hemmed in by a double-parked delivery truck. The driver was nowhere to be seen, no messages were posted on the windshield, the truck's doors were locked, and the situation seemed quite hopeless until a policeman ambled by. Our friend called the officer's attention to the offending vehicle, and demanded forthright action. The policeman sighed and drew from his pocket a crude instrument that appeared to be born of a wire coat hanger. "Turn around, and don't watch," the officer said. "I'm going to open the side window, so I can get into the truck and move it."

"Why can't I watch?" our friend asked. "Look, Mister, I do this about half a dozen times a day," the policeman said. "I don't want to teach half a dozen people every day how to steal a hooked car. Now turn around and promise not to peek, and I'll have you on your way in two minutes."

Our honorable friend did as he was told, and exactly two minutes later, happy but unenlightened, he was on his way.

Sgt. Pepper

MEET THE BEATLES, the first (January, 1964) record album in the United States of John, Paul, George, and Ringo, has sold five million three hundred thousand copies to date. Pictures of the faces of John, Paul, George, and Ringo appeared on its cover. The songs "I Want to Hold Your Hand," "I Saw Her Standing There," and "All My Loving," among others, were featured. "Sgt. Pepper's

Lonely Hearts Club Band," the thirteenth and latest (June, 1967) album of John, Paul, George, and Ringo, came out the week before last and has sold twelve hundred thousand copies to date, with ninety-five thousand more in back orders. On the cover, John, Paul, George, and Ringo are pictured, wearing old-timey straw-and-brass hand costumes, in the company of the faces of—to name just a few—Shirley Temple, H. G. Wells, Marilyn Monroe, Karl Marx, Lenny Bruce, Edgar Allan Poe, Lawrence of Arabia, Marlene Dietrich, Johnny Weissmuller, Dion, Carl Jung, Mac West, Fred Astaire, Tom Mix, W. C. Fields, Laurel and Hardy, Karlheinz Stockhausen, Bob Dylan, Oscar Wilde, and Madame Tussaud's wax figures of John, Paul, George, and Ringo. On this record, the Beatles (with Paul singing most of the solos) create the effect of a live show, starting with a number about "Sgt. Pepper" and going on, with no more than momentary interruptions, to numbers called, among others, "A Little Help from My Friends," "Lucy in the Sky with Diamonds," "Fixing a Hole," "She's Leaving Home," "When I'm Sixty-four," "Lovely Rita," and "A Day in the Life." (The other Beatles albums: No. 2, "The Beatles' Second Album," was brought out in April, 1964. No. 3, "Something New," was brought out in July, 1964. No. 4, "A Hard Day's Night," September, 1964. No. 5, "The Beatles' Story," November, 1964. No. 6, "Beatles '65," December, 1964. No. 7, "The Early Beatles," March, 1965. No. 8, "Beatles VI," June, 1965. No. 9, "Help!," the sound track of the movie of that name, August, 1965. No. 10, "Rubber Soul," December, 1965. No. 11, "Yesterday and Today," June, 1966. No. 12, "Revolver," August, 1966.)



About a year ago, the screams of the Beatles' teen-age fans abated somewhat, and other voices began to be heard, saying that the Beatles were "going too far," or were "burned out," or were "getting too serious," or weren't "funny anymore." Now "Sgt. Pepper" is out, and it's a huge success, and we've been talking to some record people about it. "We were the first to play it on the air," a WMCA disc jockey named Joe O'Brien told us. "We played 'A Day in the Life' on April 18th, six weeks before the album came out. This to me is the first album that's ever been made by a popular group. All others, including all other Beatles albums, are a

collection of singles. This one is a forty-minute-long single."

"How did the listeners react?" we asked.

"Not much," O'Brien said. "They're unprepared. Just as people were unprepared for Picasso. That's because this album is not a teen-age album. It's a terribly intellectual album. My youngest son is a freshman at Yale. He tells me that the day the album was issued the entire student body of Yale went out and bought it. Exactly the same thing happened at Harvard. The college students are now the hard-core Beatles fans. This album is really a cantata. Teen-age don't want that."

"Proof positive of their musical maturity," was Murray the K's pronouncement to us. "The Beatles had the guts to go ahead and do something different from anything they've ever done before. There are very few commercial songs in this one, but it's a giant step forward. I've been playing the whole album, non-stop, on my show. I don't have to worry. My listeners are in the eighteen-to-twenty-five age group."

We went over to Sam Goody's West Forty-ninth Street record shop, and there we ran into a couple of young men who were picking up the album. "It's like a show!" a tieless, shock-guitar carrier named Richard Melberton told us. "It stazes you." We elicited a more detailed response from a dark-suited young man wearing gold-rimmed spectacles, who told us he was an English Lit. major at C.C.N.Y. and is now a summer bushboy at the Hot Penn Garden Coffee House. The student, John Van Aalst, told us, "I'm really more interested in classical music but this Beatles record goes beyond the sound of the record. It's technically interesting and imaginative. This is no longer computerized rock 'n' roll. It may have grown out of the hoodlum rock 'n' roll of the fifties, but it's an attempt to create music with meaning. It goes beyond making you feel good, although it does do that. It has aesthetic appeal. It conforms more to my conception of art."

One of Goody's staff men watched the parade of Beatles buyers with a friendly eye. The record, he told us, was big, very big, at Goody's. "We've sold thousands," he said. "It's selling like the first Horowitz Carnegie Hall return concert."

Up at the Colony Record Center, Broadway at Fifty-second Street, we came across a spirited, professorial-looking man named Lawrence LaFevre, who was plucking the Beatles

... record than a bit that contained
 ... of the Jefferson Airplane,
 ... project, the Mamas and the
 ... and the Lovin' Spoonful. Mr.
 ... gave us a little lecture: "This
 ... really a coming of age for the
 ...," he said. "In musical sub-
 ... 'Sgt. Pepper' is a much bigger
 ... than 'Revolver,' and 'Revolv-
 ... was a tremendous advance, if
 ... recall. There are many musical
 ... here that are both new and
 ... interesting, as well as new
 ... of rhythms, new chord
 ... new instrumentations,
 ... a combination of the great fresh-
 ... of melody. The Beatles, as you
 ... have drawn upon everything
 ... that has been done in the
 ... including Romantic, baroque,
 ... serial, and all the popular genres
 ... music, including blues, jazz, the
 ... music hall, English folk, and
 ... , rock 'n' roll. Many people
 ... pointed out how eclectic the
 ... are. They've drawn on every-
 But now this is Beatles music,
 ... of people are imitating what
 ... do, but no one even gets close
 ... record is a musical event, com-
 ... to a notable new opera or sym-
 ... work. However, there is more
 ... on musically in this one record
 ... has gone on lately almost any-
 ... one else. 'A Day in the Life' is
 ... the most ambitious thing they
 ... wrote but probably the best piece of
 ... they've done up to now. One
 ... say just what it is—a brilliant
 ... —but it's a complex and
 ... number. Another number,
 ... 'I'm Only a Fool,' has so much
 ... and flow. It's a parody, but
 ... the best parodies. It is written with
 ... and it has an excellence in its
 ... independent of its value as
 'A Hard Day's Night' is right
 ... the Beatles' idea. The
 ... to please themselves. Un-
 ... writes now, who get their
 ... in offending the public,
 ... having a great time with the
 It has enormous cheerfulness
 ... with the sadness that keeps
 ... up. It's lovely. This album is
 ... world created by the Beatles.
 ... comedy, it's a first-
 ... record. There are indi-
 ... that's an overnight
 'Michelle' or 'Here
 ... and 'I've Got a Feeling'—but you have
 ... at this album as an entity, and
 ... it has considerable beauty. Of
 ... you can't talk about the Beatles
 ... , understanding the transcendent
 Ellington. Just as he has
 ... into the jazz scheme of



"We have apple, peach, raspberry, blueberry, and blackbird."

... things, the Beatles don't fit into the
 ... scheme. They are
 ... by themselves, doing their own thing,
 ... just as Ellington always has been. Like
 ... Ellington, they're unclassifiable
 ... again. And again like Ellington, they
 ... in that special territory
 ... where entertainment slips over into art.
 ... night and day in this record there
 ... anything that is manufactured
 ... or contrived or synthetic. All of it is
 ... spontaneous inspired music. There is
 ... a very kind of sweetness in several of
 ... the numbers, some of which has to do
 ... with McCartney's excuse me, I mean
 ... —way of singing. You never feel
 ... that the Beatles are writing themselves
 ... out. They have a lot in reserve. This
 ... is just a beginning for them. The high
 ... point of the high point for me is the deli-
 ... cious way in 'A Day in the Life,' Len-
 ... —John—sings the words 'on her'

... Let me add one last thing. The
 ... Beatles have done more to brighten up
 ... the world in recent years than almost
 ... anything else in the arts."

It's getting Better . . .

The problem of choosing Britain's new Post Laureate is easy. The obvious choice is the Beatles. They would be the first laureates to be really popular since Tennyson—their extraordinary new LP, "Sgt. Pepper's Lonely Hearts Club Band," has been out for two weeks and has already sold 1.5 million copies in the U.S. alone. And the Beatles' recent LP's, "Rubber Soul," "Revolver," and now "Sgt. Pepper," are really volumes of artistic poetry in the McLuhan age.

Indeed, "Sgt. Pepper" is such an organic work (it took four months to make) that it is like a pop "Facade," the suite of poems by Edith Sitwell musicalized by William Walton. Like "Facade," "Sgt. Pepper" is a rollicking, probing language and sound, vaudeville, which grafts skin from all three bows—high, middle and low—in a pulsating collage about mid-century manners and madness.

The vaudeville starts immediately on the first track, in which the Beatles, adding several horn players, create the "persona" of the album—Sgt. Pepper's band, competing madly away with electric-jazzed rhythm, evoking the good old days when music spoke straight to the people with tongues of brass, while dubbed-in crowd cheer and applause as the Beatles make raucous fun of their own colossal popularity.

After this euphoric, ironic, nostalgic fanfare, the Beatles leave Sgt. Pepper polishing his corner in the songs and go on with the show, creating little lyrics, dramas and satires on lonely virtues, lonely disasters, lonely people, and all the ambiguities of home. "She's leaving home," sing John and Paul, as a harp flutters, a string group makes genteel aspirations, sounds and a lugubrious cello wraps the soggy English weather around the listener's ears. The song is a flabby family fiasco in miniature, spiking the humor of the "British Heart" like a stripped-down Osborne play. "Me used to be a angry young man," sings Paul in "Getting Better," and adds "it's getting better all the time," as the group sarcastically repeats "get-ting bet-ter, get-ting bet-ter" in those Liverpudlian accents.

Victrola Getting better? Well, there's John's vision of a vinyl Arcadia, with its Sitwellian imagery: "Cellophane flowers of yellow and green . . . Plasticine posters with looking-glass faces," which trace Wordsworth's idealized Lucy into a mad goddess, "Lucy in the sky with diamonds." And there's Paul, announcing "I'm painting my room in the colorful way/And when my mind is wandering/There I will go/And it really doesn't matter if I'm wrong I'm right/Where I belong is up there." But over the number

out as George's sitar brings one note relentlessly, like a giant mocking frog.

"Within You Without You" is George Harrison's beautiful new cuddle-up with Mother India. Backed by three cellos, eight violins, three tambouras, a dilruba, a tabla and a table-harp, George plays the sitar as he chants Vedantic witticisms such as "The time will come when you see we're all one, and life flows on within you and without you." These Himalayan homilies are given powerful effect by the wailing, undulating cascade of sound which turns the curved, infinite universe of Indian music into a perfect tonal setting for the new pantheism of the young. But even here, the Beatles, like Chaplin, deflate their own seriousness as the song ends—to be followed by the sound of a crowd laughing.



Sgt. Pepper's Band: Lost innocence

Some critics have already berated the Beatles for the supersophisticated electronic technology on this record. But it is useless to lament the simple old days of the Mersey sound. The Beatles have lost their innocence, certainly, but loss of innocence is, increasingly, their theme and the theme of more "serious" new art from the stories of Donald Barthelme to the plays of Harold Pinter. As the Beatles' more pugnacious colleagues, the Rolling Stones, put it: "Who wants yesterday's papers? Who wants yesterday's girl? Yesterday's papers are such bad news/ The same thing applies to me and you."

The new Beatles are justified by the marvelous last number alone, "A Day in the Life," which was foolishly banned by the BBC because of its refrain: "I'd love to turn you on." But this line means many things, coming as it does after a series of beautifully sorrowful stanzas in which John confronts the world's innocent bad news, singing "Oh my" with a perfect blend of laughter and spiritual ex-

haustion. Evoking the catatonic metropolitan crown (like Eliot's living dead flowing across London Bridge), John's wish to "turn you on" is a desire to start the hogged-down juices of life itself. This point is underscored by an overwhelming musical effect, using a 41-piece orchestra—a growling, bone-grinding crescendo that drowns up like a giant crippled turban struggling to spin new power into a foundered civilization. This number is the Beatles' "Waste Land," a superb achievement of their brilliant and startlingly effective popular art.

Bravo! Bravo!

The ways in which opera goes are many. Who hasn't noticed the man who pounds his palms as if he were doing an isometric exercise? Or the hangry lady who diffidently touches white gloves to white gloves as if they might offend each other? Or the standees who tense on being noticed with fierce war whines of self-induced ecstasy? Or the critics, arms crossed in self-imposed restraint?

Even more varied are the reasons why people applaud. Any illusions of objectivity have now been crushed by 29-year-old Karl Jeniches of the Institute of Sociology at the universities of Cologne and Lausanne, whose thesis, "The Sociology of Applause," earned him his doctor's degree. Armed with thermometer, barometer, hygrometer, audiometer and a stop watch, Jeniches parked himself for 21 nights at the Cologne opera house.

One of his chief conclusions is that audiences obey the herd instinct, applauding because, and for as long as, others applaud. Who begins it? Often, the clique. Jeniches quotes Metropolitan Opera baritone Robert Merrill, who uses a clique except in self-defense, as saying: "Applause at the Met can be bought." According to Jeniches, Merrill admits having deducted clique expenses from his income tax.

Garlic: Cliques apart, the young being less inhibited and more physical to applaud most. Psychological factors count. "If your stocks went up or down, if your team won or lost, or if your wife," Jeniches says that even odors can trigger the applause reflex. A sweet-smelling lady in the next seat is relaxing. But if she reeks of garlic, the tensions among her neighbors can only be relieved by violent clapping. Wompa says Jeniches go to the opera to express "erotic-emotional impulses." They want to be seen. They applaud to attract attention, particularly after the final curtain—to let their own performance "go."

Jeniches offers one comforting footnote. The variables of heat, odor, seating and cliques become insignificant when confronted by a great performance of a great opera. Sometimes even a critic will be caught forgetting himself. "Above all," concludes Jeniches, "the more people there are, the louder the applause. Of such stuff are destined these men."

Oct. 4, 1965

Montreal Trust Co., the receiver, indicated that Atlantic lost money in a headlong branch expansion and that many of its commercial and industrial loans were of a highly speculative quality—fully \$10 million had been loaned with almost no security to a hotel and gambling-casino operation in the Bahama Islands.

Last week, amid innuendos that something more than bad business judgment was involved, the Ontario Securities Commission was probing the mystery. The Ontario government, after some hesitation, also has ordered a Royal Commission inquiry into the entire affair. Hearings by the commission, which is expected to call witnesses from 50 companies, are scheduled to begin sometime late this year.

sheet-music sales, nearly \$200,000, earlier predictions. "There is no way of making [critics] look like fools," said one shareowner, "than by beating forecasts."

Tunesmiths: Chairman Silver had other news for Northern Songs' 3,250 stockholders, many of them idolatrous teen-agers who own ten shares or less. The firm has fourteen new songs by Lennon and McCartney, as well as two ("I Need You" and "You Like Me Too Much") by a third Beatle, George Harrison, who recently signed to compose exclusively for NSL. Dick James, the firm's managing director, added that NSL's cash position (\$2.5 million in the till) has enabled it to buy a small music-publishing house and, hopefully, will allow it "to diversify into other sides of the music business."

But that wasn't all. Three days later Britain's giant Electric and Musical In-



Newsweek—Robert R. McElroy

The Beatles: Singing a song of many pence

ENTERPRISE:

Blue-Chip Beatles

Only a polite "hear, hear" rose now and then from the twosome businessmen and financiers who gathered to hear the news at a stockholders' meeting in London last week. Better they should have yelled "yeah, yeah," for the company was Northern Songs, Ltd., which peddles the rights to some 70 songs written by Beatles John Lennon and Paul McCartney, and the news proved once again what big business the Beatles really are.

NSL, which went public only last February, reported that from a low of 5 shillings 11 pence (83 cents) its stock has climbed to 8 shillings 7 pence (\$1.20). What's more, said Emanuel Charles Silver, the firm's chubby chairman, in the year ended April 30 NSL turned a profit of \$1.7 million from royalties

dustries, which sells the Beatle records, reported record sales of \$281 million, up from \$265 million last year, and profits of \$13.6 million, up from \$11.6 million a year ago. EMI, which claims to sell one out of every four records in the world, does not give a breakdown on how Beatle sales compare with those of its other long-haired artists (among them: Freddie and the Dreamers). But the company made it plain that the "phenomenal success" of the Beatles has played a large part in its profit performance.

In a final burst of enthusiasm, NSL managing director James predicted that "the boys will be making money from their songs for the rest of their lives," that their records will "still be playing in 2000 A.D." And there should be help from the fourth Beatle, Ringo Starr. Ringo, it seems, has been working on a song himself for the past three years, has promised it to NSL once it is finished.

culture to supplant the 73-year-old Meany as president. But it is far deeper than that. As Beutler said at the recent UAW convention, in prophetically obtuse tones: "One of the problems about organizations made up of people is that they tend naturally to become obsolete. We are determined to [represent] today and tomorrow, not yesterday."

TAXES:

Between Cup and Lip

Like the celebrated frog in the well, President Johnson's income-tax proposal seems to fall back 2 feet for every yard it gains. Last week, seemingly on the verge of passage, the tax bill slid back into a familiar morass of bickering, confusion and hardening anger. Action was postponed at least into June—and there was beginning to be talk that action might never come.

As the week opened, the President was being pressed to declare whether he would accept the \$6 billion in spending cuts ordered by a Senate-House conference as the price of the tax increase. Mr. Johnson was wavering; he was inclined to insist on a \$4 billion limit, he told House Speaker John McCormack, but was trying to find out how much fat could be found in the Defense Department budget. If enough of the added \$2 billion could be cut there, he said, he would accept the tax package.

From that point, reports NEWSWEEK's chief Congressional correspondent, Samuel Shaffer, the situation deteriorated. Treasury Secretary Henry Fowler, testifying on another bill, blurted out that he, too, favored the \$6 billion spending cuts, and House Republicans leaped gleefully on this evidence of disarray in the Administration. The AFL-CIO denounced "the meat-ax approach to cutting the budget," and a few more liberal congressmen withdrew their shaky support for the measure. On Wednesday, the President had breakfast with his Congressional leadership, but told them only that he was still trying to keep an open mind.

What Next? Meanwhile, the lines were hardening. Liberal Democrats who had merely worried about the huge spending cuts now declared their opposition. "What are we supposed to do with the Poor People's marchers camped right on our doorstep?" asked one. "Spit in their faces!" Republican votes for the package were eroding; House Minority Leader Gerald Ford told McCormack that if the Democrats couldn't muster a majority, Ford wouldn't provide enough GOP votes to pass the bill. But nobody knew for sure just how extensive the opposition was; White House liaison men reported that they couldn't get a solid vote count.

In the end, there seemed no choice but to postpone a final vote on the bill at least until after Memorial Day. The dis-

putants were in solid agreement that the longer the bill was delayed, the greater the danger of a sudden erosion of confidence around the world and another huge monetary crisis. Only the President, Congressional leaders agreed, could break the logjam by endorsing the package, but he was saying nothing.

Meanwhile, the monetary crisis, quiescent since the establishment of a two-tier gold market last March, simmered a bit more feverishly. Announcement of the nation's first-quarter balance-of-payments deficit confirmed early reports that it had fallen to \$600 million, one-third the rate of the preceding quarter. But on close scrutiny, a good many of the favorable factors turned out to be nonrecurring, and the old reliable trade surplus was eroding dangerously. International bankers pronounced the news disappointing. The price of gold, in active trading, rose to a new free-market record of \$41.75 an ounce. And a Zurich banker said, "There's a bad mood in the market."



McCartney and Lennon: No more gold teeth.

ENTERPRISE:

Beatles, Inc.

Two of England's famous Beatles, John Lennon and Paul McCartney, propped their feet on a coffee table in New York's St. Regis Hotel last week, sipped beer, flicked ashes on the rug and explained why they were so relaxed.

"We're in the happy position of not needing any more money," said McCartney airily.

"Yeah," said Lennon, "everything we make now goes right to the tax man."

With that they announced that they and their shaggy-haired partners, George Harrison and Ringo Starr, have sunk a hunk of their fortune into a new multimillion-dollar entertainment, electronics and merchandising enterprise called Apple Corps, Ltd. ("It's a pun," said McCartney helpfully.)

The company has a string of projects

already in the works, including a recording studio under construction, four feature films, two mod clothing stores and some eighteen patented inventions by a young electronics expert the Beatles have nicknamed Magic Alex. "The things he produces are fantastic," Lennon told NEWSWEEK's John Lynagh. "I wish I could tell you about them, but we've learned in this happy business world that spies in brown raincoats and sunglasses go around and you can't say anything about a product until it's out."

Apple will also handle all the enterprises except records (the Beatles are under contract to Capitol) and will cover and develop new talent. "We want to give young people a chance to get started," said Paul McCartney, "without going on their knees to the boss of some giant company."

Managing director of the firm's diverse activities is Neil Aspinall, a 26-year-old childhood friend of the Beatles. Aspinall, who studied accounting while he was serving as road manager for their concerts, says it will take at least a year for the company to get on its feet, but when it does, "I'm sure it will make millions."

New Talents: The Beatles appear less concerned with profits than with the idea behind the project. "The aim of this company," said Lennon, "isn't a stack of gold teeth in the bank. We've done that but it's more of a trick to see if we can get artistic freedom in a business structure and to see if we can create things and sell them without charging three times our cost."

To accomplish their aim, the Beatles and their six-man board of directors will open their doors to aspiring new talents and allow them to work with a minimum of corporate confinements. But they will maintain their complete ownership of any finished product.

"We've got experienced people around to handle the business," said McCartney, "but we'll have the final say. It should work. It's our game getting things across to the public."

Apple Corps has been set up in nine countries. Its permanent administrative staff of 36 will soon be moving into their new London headquarters—a recently purchased \$1.5 million, four-story office building. And if the company is successful, say its managers, it might even sell shares to the public.

Though they've been spending a little time in the office lately, the Beatles have no intention of being buttoned down in the white-collar world. "This is a business," said McCartney. "But we want to have fun doing it." In that spirit, they hired a Chinese junk and held their first U.S. board meeting while sailing around the Statue of Liberty.

3/1/65

BUSINESS AND FINANCE

BRITAIN:

I Wanna Hold Your Stock

Even in tradition-crust-ed Britain, no institution wears its dignity more securely than London's ancient City, where the Commonwealth's financial heart never skips a beat. Last week that citadel of all things solid, serene, and

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staid fell to—of all things—Beatlemania.

Teen-agers and other financial free spirits, it seems, had learned that they could invest in the musical works of John Lennon and Paul McCartney—the two songwriting members of the mop-topped Beatles quartet. Northern Songs, Ltd., formed two years ago to harvest the royalties on their 58 compositions, was offering 1,250,000 of its shares worth \$1.3 million (Lennon and McCartney retained 1.5 million shares worth \$1.6 million).

Fans clutched frantically at this strand of the Beatle corporate empire, which embraces everything from movies to T shirts. And an aghast London financial district had rarely witnessed anything like it.

A torrent of letters and checks descended on the underwriting house of Solomon & Co., even though each purchaser had to buy a minimum of 200 shares at \$1.09 a share. A few Beatle fanciers, of course, did overrate their purchasing power. One letter, arriving from the United States, contained only a \$2.20 check. "Very touching," a Solomon official noted with a dour smile as he returned the check Stateside.

'Enthusiasm': Demand for the stock outran supply by four to one. Solomon, in fact, had to postpone trading on the exchange until late this week so that it could work out some fair allotment of the limited shares and also clear all the checks it received. "We honestly have no idea," an official explained, "how many youngsters may, in their enthusiasm, have let their desire surpass their bank accounts."

The unconventionality of it all offended financial-district purists. "The stock exchange seems to have lowered its barriers remarkably in order to allow this issue into the marketplace," sniffed London's influential Investors Chronicle.

Through the clamor, the Beatles themselves for once maintained a public silence. Instead, with the best interests of their stockholders now in mind, they were holed up in a London studio recording twelve new Lennon-McCartney efforts that will increase Northern Songs' gushing inventory to 68 songs.

New Republic

In the Echo Chamber

by John Wain

"Jack the Nipple said Wombles putting deeply on his wife, is not only a vicious murderer but a sex meany of the lowest orgy. Then steamed collic relit his pig and walkered to the windy of his famous flat in Bugger Street in London where it all happened. I pondered on his statemouth for a moron then turding sharply I said, 'But how do you know Wombles?'"

That fragment of Joyce pastiche is the work of John Lennon, Esq., MBE, known wherever human beings walk

A Spaniard in the Works
by John Lennon
(Simon and Schuster; \$2.50)

the earth as the Writing Beetle. I didn't, as it happens, read his first book, *John Lennon in His Own Write*, and I don't think I'll bother now, but this new one is worth a glance, if only because it will be read and absorbed by virtually the whole generation of adolescents in Britain and a good many in America too.

The first thing any literate person will notice on reading through Mr. Lennon's book is that it all comes out of one source, namely the later work of James Joyce. Not only the determination to communicate almost exclusively in puns, but the equally determined smutty, blasphemous and subversive tone, are Joycean. *Finnegans Wake* and the righttown scene in *Ulysses* are now available by proxy to thousands of minds which would normally be prevented from coming anywhere near them; prevented, that is, by a sheer social brick wall, for the printed book simply does not enter into the out-of-school life of a subspecies of the modern adolescent. Anything that does not reach him by TV, radio, film, or the pages of a few popular newspapers, does not reach him, period. It takes a Beetle to crash this barrier, since the

Beetles are a law unto themselves and will be followed anywhere they choose to go. Hence the huge, but rapidly dwindling, piles of this book in every English bookshop.

That is fact number one. By crashing the barrier, normally erected against the book, Mr. Lennon has, at one stroke, put the young no-reader in touch with a central strand in the literary tradition of the last thirty years in every English-speaking country. For *Finnegans Wake*, once considered impossibly withdrawn, solipsistic and obscure, has in fact become one of the most universally accepted books of the 20th Century. Not many people read it, in the usual sense of sitting down with it and going from beginning to end; but virtually everyone who reads at all has read bits here and there, and most literary people have given assent to its main proposition, namely that language is potentially, and ought to be actually, multi-dimensional. Joyce, who never had good sight and therefore lived mainly in the blind man's world of aural and tactile experience, approached language through his ears and hands rather than through his eyes. This tendency is already very evident in *Ulysses*:

"Bloom are iv, as said before. Clean here at least. That chap in the Ber-ton, gummy with gristle. No-one here: Goulding and I. Clean tables, flowers, mitres of napkins. Pat to and fro, bald Pat. Nothing to do. Best value in Dub.

"Piano again. Cowley it is. Way he sits in to it, like one together, mutual understanding. Tiresome shapers scraping fiddles, eye on the bowend, sawing the 'cello, remind you of toothache. Her high long snore. Night we were in the box. Trombone under blowing like a grammas, between the acts, other brass chap unscrewing, emptying spittle. Conductor's legs too, bagstrousers, jig-

gedy jiggedy. Do right to hide of "Jiggedy jingle jaunty jaunty."

The language, here, still remains to the "normal," mainly cognitive but already we can discern that participation to which this writing writes us is as much physical as lectual: the tongue, lips, throat, and are involved as they are in es when Mr. Lennon writes, "Father (ock turns round slowly from the be is eating and explains that it is a face she is going through," or that someone has a "sliced Abern Martin accent," he might be tal about language as Joyce use it.

With *Finnegans Wake* Joyce is the pun in to the center and the main instrument of his writing. Why did he need to do this, and have we all so unresistingly folk him? Some of Joyce's reasons may i been to do with his lofty and un promising literary programme; wanted to present human life as indivisible simultaneity and to be the idea of linear time, so that the sentence of *Finnegans Wake* go back to the first, and the languag given an extra dimension to coo that sense of density, that refusa isolate experiences and take them, at a time. Joyce was, of course, in ended by Giambattista Vico, a view of history as not linear but a trapuntal has become more wk known partly because of the atten focused on him by Joyce. Langu which stores the experience of a pet in forms that are in constant daily i seemed to Joyce a living demonstrat of the truth of Vico's thesis. Anot reason is that Joyce, as an Irishm felt the inevitable resentment at hav to use the language of England, s as a connoisseur and scholar of i guages he took delight in making own instrument of communication.

There were, doubtless, other reaso but let us take these two for the pr ent. Joyce's distrust of linear conc tions of time would certainly be shar (consciously or unconsciously) by me people today than in his own lifetime.

ative, unilinear view of experience. It underlay the work of both novel and historian in the 18th and 19th centuries, is an abstraction. It results in standing back and reasoning in experience, sorting out its thick, lumpy textures into manageable bits. There is nowadays a general reluctance to stand back and ratiocinate, and this is why the traditionally linear novel is in such trouble; it has lost conviction that even the people who write it aren't convinced, and feel (I judge, in my opinion) that they must inject increasing doses of propaganda to give it the appearance of reality; as for the traditional historian, he has disappeared altogether. Prof. Marshall McLuhan has found wide acceptance for his view, expressed in *The Gutenberg Galaxy*, that the invention of movable type moved the sensibility of the Western man on to a unilinear plane, and that the consequences were felt in every area of life.

Everyone is familiar," McLuhan says, "with the phrase, 'the voices of space.' It is the traditional word for literature. And if an entire year of any large program were spent in understanding that phrase, the world might at last have an adequate supply of common sense. As the Gutenberg typography filled the world the human voice faded. People began to read passively and passively as consumers. Architects and sculptors dried up too. Literature only people from backward areas had an resonance to get into the language - the Yeatses, the Synses, the Joyces, Faulkners, and John Thomases."

Though McLuhan tries to maintain an impartiality between the brawling sides, the tone of disapproval is clear here. The human voice "closed out," it sounds very much as if the inhabitants of "backward" areas - Ireland, Wales, the American South - were into the story like the US Cavalry in a Western. They beat back the spreading forces until the railroads were built and the channels of communication opened. And now that the Gutenberg era is past, we can all re-enter the "human voice." We can enter an echo chamber with J. M. Synge, John Thomas and the Beatles. All this may seem a grotesquely long tour to explain why one young man wrote a little book in Joycean punning

language. But large-scale cultural shifts are not confined to major artists and sensitive critics. The reasons why Mr. Lennon imitates Joyce are, in the end, the same reasons that made Pasternak break with traditional form in writing *Dr. Zhivago*. The life-history of Yuri Zhivago is told in a manner as far removed as possible from the old linear narrative form which progressed from one event to the next against a tidily arranged "background." Quite apart from the fact that the story itself lurches from one coincidence to another, there is no separable "foreground" or "background." Everything that happens - the death of a man, an idea occurring to a philosopher or a line of verse to a poet, a storm, the birth of a child, an outbreak of street fighting, an evening party at which people make speeches - seems to occur on the same level of significance and at the same closeness to the camera-eye. The effect is electrifying simply because it reveals how false the idiom of the novel, with its tidiness and predictability, had become. Not that Pasternak necessarily has to use revolutionary techniques to convey this. Some of his techniques are revivals of older ones; for example, the Dickensian way of giving human characteristics to inanimate things so as to enroll them as characters. At one point, Yuri says to Lara, "Mother Russia is on the move,

can't stand still, she's restless and she can't find rest, she's talking and she can't stop. And it isn't as if only people were talking. Stars and trees meet and converse, flowers talk philosophy at night, stone houses hold meetings." It would be a mistake to dismiss this as a literary man's fancifulness. At a time of great upheaval, nothing remains unaltered: landscape, objects, plants, even the weather, partake of the change inasmuch as they strike the perceiving eye in a different way. Joyce would have understood perfectly how it is that stone houses one has known all one's life suddenly begin, at such times to "hold meetings." Their grouping takes on significance, and they suddenly appear to have a relationship with one another. Modern cinema techniques have exploited this awareness to the point of cliché, but in the novel its use is still unexpected. (The French *nouveau roman* has tried to obliterate the conventional distinction between foreground and background, but in so clumsy and unimaginative a way as to obfuscate the whole subject and put the clock back ten years.)

John Lennon (yes, him again) has, in an interview, denied any knowledge of James Joyce; at any rate when he began using the punning method. This does not surprise me; in fact, it is what I would have expected. The language

Change

"This year she has changed greatly" - meaning you -
My sanguine friends agree,
And hope thereby to reassure me.

No, child, you never change; neither do I.
Indeed all our lives long
We are still fated to do wrong.

Too fast caught by care of humankind,
Easily vexed and grieved,
Foolishly flattered and deceived.

And yet each knows that the changeless other
Must love and pardon still,
Be the new error what it will.

Assured by that same glint of deathlessness
Which neither can surprise
In any other pair of eyes.

ROBERT GRAVES

of *Finnegans Wake* liberated many things in the 20th-century consciousness that needed to be liberated. At most, at once the method was taken over by the literary intelligentsia for lighter purposes. This recalls, for instance, Edmund Wilson's brilliant fable of the "three temporary cripples" in *Notchbooks of Night*; from there, it widened to a generally more tactile and multidimensional use of language. The vogue of Lallans among Scotch poets, for instance, was largely the product of a wish to exploit the semantic gap between Scotch words and the English words they suggested, and thus obtain a multidimensional effect. By refusing to stick to one region or one period of history, but pulling their vocabulary from any source—Highland, Lowland, mediæval, modern, formal, colloquial—the Lallans poets, hoped to gain the freedom to move in any direction, to provide Scotch English with a richness it had never in fact possessed at any one time. (Whether they achieved this object in any poem one could point to, I must leave to better qualified judges to decide.) Only one thing is clear, over the whole spectrum: The formal, controlled use of language that resulted from the 19th century's drive towards logic, systematization and the shading out of ambiguities, has been decisively rejected.

This universal literary movement has now, finally, broken the levees and overflowed into the territory where literature cannot follow. *Finnegans Wake* is now merged, in the sensibility of the age, with the TV scripts and the ads. After an exposure to Lennon, the present-day adolescent will be able to take Joyce in comic-strip form. And this is another major tendency of the present time. The 1960's are witnessing a gigantic scrambling of cultural levels. Whereas even twenty years ago there was a culture for the few that was recognizably apart from the culture of the many, we have now reached a point where popular and nonpopular forms have flowed together in a huge morass, whether fertile or poisonous remains to be seen. James Joyce, who considered himself a man of the people, a life-long socialist and iconoclast, also knew that as an artist he was aristocratic. But in the world that has produced pop-art, cool jazz, goon humor, Kama Sutra sculpture welded out of

junk, the Brecht vogue and the Beatles, MBE, no one cares to say any longer where one category ends and another begins. It has finally happened. The offensive launched fifty years ago by the first wave of "modern" artists has succeeded beyond anyone's wildest dreams.

In this world, any statement can be made interesting by putting it into the appropriate idiom, as a can of Campbell's soup takes on significance inside a picture-frame. So we can imagine Mr. Lennon's youthful readers hanging entranced on his words as he tells them:

"Azus or! gnome, Harrased Wilsed won the General Erection, with a very small majorie over the Torchies. Thus, pudding the Laboring Party back into powell after a large

abcess. This he could not have done withoutspan the barking of their Trade Onions."

Like a pop artist or anyone else who communicates largely through style, he need have nothing personal to communicate. The language is doing the talking, delightedly revealing its own potentialities to a youthful mass audience which has, so far, responded to nothing in written form. Mr. Lennon, coasting downhill with this huge gravitational pull, need provide nothing in the way of content except his automatic youthful irreverence. If, one day, he should decide to try to communicate something, we shall see whether he has any gifts apart from the ability to thumb a lift from the *Zeitgeist*. At the moment, there's no means of telling.

The Machiavelli of the New Deal

by Joseph Featherstone

Thurman Arnold has been a small town lawyer, mayor of Laramie, Wyoming, a professor at Yale Law School, Assistant Attorney General under Roosevelt, and—very briefly, for the judicial role is not to his liking—a federal judge. Now he is the founding partner of the celebrated Washington firm, Arnold, Forster and Porter. *Fair Fights and Foul* is a thoroughly charming book; it con-

Fair Fights and Foul
a Dissenting Lawyer's Life
by Thurman Arnold
(Harcourt, Brace, and World; \$5.95)

tains scattered articles and lectures, some reminiscences, and a hilarious brief he wrote in a pornography case. (The brief alone is worth the price of admission.) There are also some fascinating chapters on some cases in the McCarthy period, notably the disgraceful smear of Owen Lattimore, and an account of Arnold's efforts with Robert Frost to free Ezra Pound.

It should come as no surprise to anyone familiar with his two brilliant studies, *The Symbols of Government* (1935) and *The Folklore of Capitalism* (1957), that Arnold favors the liberal economic ideas of Leon Keyserling; or

that he speaks in triumphant tone about the domestic era of Kennedy and Johnson. For in truth, he is becoming prophet in his own time, a prophet whom much honor is due. His two previous books were the first real searching critiques of the ritualist moralism and legalism of the American political tradition. The New Deal produced no other thinker of his stature and since the New Deal has so decisively shaped our politics, he is the theorist of our pragmatic political age. Its strengths and some of its weaknesses are reflected in his thought.

Arnold is, above all, a debunker. He arrived at his iconoclastic anti-philoxenophy through certain specific experiences: After graduating from Harvard Law School and serving in the First World War, he practiced law and dabbled in politics in Laramie, Wyoming. During the twenties, ranches and businessmen in small Western towns were being reduced to a state of humiliating economic subjection, and by the time Arnold left Laramie, he had a vivid picture of how a kind of mythology prevented these men from understanding the vast economic forces that were ruining them. The ranchers and businessmen tried hard to live up to

**Fred Robbins Interviews
JOHN LENNON
PART II**

FRED: What about this musical that you and Paul McCartney are planning to write together? Have you started it yet?

JOHN: It's just a matter of getting enough time. We'd like to do it properly—write the story and the music—so I think we won't do it for another year or two, when things are quieter.

FRED: How do you go about writing your songs?

JOHN: I think it's partly something natural—and partly something that Paul and I spark off in each other. Individually, we probably wouldn't have written so many of them and they might not have been of such good qual-

ity as the ones we've written together. It's just luck.

FRED: You'd say then that Northern Songs Ltd., which is now on the London Stock Exchange, has a pretty good future?

JOHN: I think it has a great future—although I don't know much about the financial side of it. Some people say it's speculative stock because no one knows how long Paul and I will stay together. But we intend to stick together and if you can write songs, you can write them all your life.

Even if the public's taste should change it shouldn't make too much difference. People forget that our songs are songs in their own right—not just rock and roll songs. They can easily be sung in any style you like.

FRED: I've heard you sing many songs that aren't your own—like "Button Up Your Overcoat" and "Nothing Can Be Finer Than To Be In Carolina." Why don't you make an album of someone else's songs for a change?

JOHN: It's not very profitable. But we do have an interest in songs and music of all kinds—we probably know a million songs. (Continued on page 6)



TIME

August 12, 1966

to
TYPE

continued

But we very rarely sing our own songs when we are just entertaining ourselves or friends.

FRED: What about your writing? Will you write more books?

JOHN: I've been writing since before I started playing the guitar. I can always turn it out but I don't know if the standard will remain the same—and a lot depends on whether people will want to read it.

FRED: I heard that you were going to stop doing concerts.

JOHN: That's not true—it's just because we haven't done any while working on the film. But we have concerts planned for Europe, America and Britain, too. Now, does that sound as though we are planning to give up tours and concerts?

FRED: A lot of people have been very busy analyzing the effect The Beatles have had on teenagers, particularly psychologists and sociologists. What do you think about all this?

JOHN: You can analyze anything—what someone thinks of a bottle of milk, if you like—if you believe in that stuff. You can go on and on analyzing, creating theories and philosophizing about them—but in the end it doesn't really mean anything and it doesn't matter anyway.

FRED: The Beatles will probably go down in history as being one of the biggest things in show business—at least of this generation. Don't you think so?

JOHN: If you read the history

books you find very little in them about show business people and I think we'll probably be forgotten like the rest of them.

FRED: If you didn't have protection from the big crowds of fans, do you think it would really be dangerous for you? Do you really think that you might be seriously injured if they got out of hand?

JOHN: I think we'd probably get killed. The fans wouldn't mean to harm us but we have nearly been caught once or twice and it was really frightening. When five people want to touch you it's all right, but when it's five hundred—you forget that they're fans and you want to run for your life.

FRED: What's the next worst thing about fame? What bothers you, personally?

JOHN: The next worst thing for me is the social life that goes with it. You know, meetings, lords, governors and so on. I just don't like it. It has nothing to do with me. I'm writing and singing and I don't like having to go to dinners. People are always trying to draw me into polite conversation and boring me stiff. This kind of thing doesn't interest me at all and never will.

FRED: Have you given any thought to what will happen as you get older? Will the fans forget you in time?

JOHN: Of course they will and it could happen any day but we're not worried about it. We'll be sorry when it's over but obviously, we're not going to be jumping around at forty.

FRED: Success hasn't spoiled you guys, has it? It doesn't seem to have changed you at all.

JOHN: No, I'm glad you say that. Some people think it has, but they don't realize that we were just as lousy before we were successful.

—THE END

The Beatles will soon appear in "Help!" for U.A. Hear Fred on radio's "Assignment Hollywood."

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(b)(6)

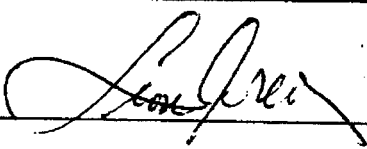
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(b)(6)

NOTICE OF ENTRY OF APPEARANCE AS ATTORNEY OR REPRESENTATIVE

In re:
 Mr. John & Mrs. Yoko Ono Lennon

DATE: March 2, 1972
 FILE NO.: _____

I hereby enter my appearance as attorney for (or representative of) the person whose name appears immediately below, and my appearance is made at his (her) request.

NAME Mr. & Mrs. John Lennon				
ADDRESS (Apt. No.)	(Number and Street)	(City)	(State)	(Zip Code)
	105 Bank Street	New York	New York	
Check applicable item(s) below.				
<input checked="" type="checkbox"/> 1. I am an attorney and a member in good standing of the bar of the Supreme Court of the United States of the highest court of the following State, territory, insular possession, or District of Columbia <u>all courts</u> and am not under a court or administrative agency order suspending, enjoining, restraining, disbaring, or otherwise restricting me in practicing law.				
<input type="checkbox"/> 2. I am an accredited representative of the following named religious, charitable, social service, or similar organization established in the United States and which is so recognized by the Board: _____				
<input type="checkbox"/> 3. I am associated with _____ the attorney of record who previously filed a notice of appearance in this case and my appearance is at his request. (If you check this item, also check item 1 or 2, whichever is appropriate.)				
<input type="checkbox"/> 4. Others (Explain fully.) _____ _____ _____ _____				
Signature 		Complete Address 515 Madison Ave. New York, N.Y. 10022		
NAME-Type or print LEON WILDES, ESQ.		Telephone number (212) 753-3468		

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TOTAL SALES - BEATLES
INCEPTION TO 9/30/71

BEATLES

<u>CATEGORY</u>	<u>UNITS</u>	<u>BILLING PRICE*</u>	<u>TOTAL</u>
SINGLES	33,500,000	1.00	33,500,000.00
ALBUMS	31,450,000	5.00	157,250,000.00
TAPES	4,200,000	7.00	20,400,000.00
			<hr/>
			220,150,000.00
			<hr/> <hr/>

JOHN LENNON

SINGLES	2,000,000	1.00	2,000,000.00
ALBUMS	1,525,000	5.00	7,625,000.00
TAPES	400,000	7.00	2,800,000.00
			<hr/>
			12,425,000.00
			<hr/> <hr/>
SINGLES	1,400,000	1.00	1,400,000.00
ALBUMS	400,000	6.00	2,400,000.00
TAPES	105,000	7.00	735,000.00
			<hr/>
			4,535,000.00
			<hr/> <hr/>
		GRAND TOTAL	<u>237,110,000.00</u>

* Priced out at retail

ONE MILLION IN SALES

BEATLES - SINGLES

2056	1,220,125
2138	1,019,050
2276	3,805,249
2490	1,871,626
5654	1,802,549
5112	3,040,500
5222	1,418,934
5327	1,292,735
5371	1,199,016
5476	1,489,789
5498	1,431,565
5555	1,756,860
5651	1,173,429
5715	1,128,412
5810	1,085,293
2764	2,034,530

JOHN LENNON - SINGLES

ALBUMS

2047	4,744,975
2080	2,082,593
2108	1,472,221
2228	2,349,292
2358	1,13-,739
2553	1,290,449
2576	1,151,924
2386	1,652,533
2653	3,442,819
2835	2,432,588
101	2,427,833
385	1,551,663
383	3,833,646
AR 34001	2,451,855

SW-3379 1,208,539

Total Singles Past One Million - 16

Total Albums Past One Million - 14

JOHN LENNON as a BEATLE

Total Single Sales33,500,000
Total Albums Sales.....31,450,000
Total Tape Sales..... 4,200,000

JOHN LENNON as an INDIVIDUAL ARTIST

Total Single Sales..... 2,000,000
Total Album Sales..... 1,525,000
Total Tape Sales..... 400,000

YOKO ONO LENNON as an INDIVIDUAL ARTIST

Total Single Sales.....
Total Album Sales.....
Total Tape Sales.....



(b)(6)

3/1/72

50.0

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

CO 837-C

Carl G. Burrows, Assistant Commissioner
Investigations, C. O., Washington, D. C.

| 626-1348 |

Sei Marks, District Director
New York, New York

| 212-264-5943 |

Carl G. Burrows

Termination of stay in the United States of John W. Lennon,
A17 597 321, and his wife, Yoko Ono,

(b)(6)

I advised Mr. Marks that it had been determined that no Service benefit should be granted the subjects whose extensions of stay expired yesterday, February 29, 1972. Mr. Marks is to arrange to hand deliver a letter to both subjects advising them that they must leave the United States within 15 days, with copies of the letter going to their attorney of record, Leon Wildes. In the event subjects fail to depart, Orders to Show Cause are to be issued and deportation proceedings instituted. If, however, persuasive reasons are given for the further stay in the United States of the female subject incident to the court suit for custody of her child, Kyoko, by prior marriage to Anthony D. Cox, her case may be separated from that of the male subject. In any event, all applications by the male subject for extension of stay or extension of voluntary departure time should be denied.

CC: In Duplicate - District Director, New York, New York

Personal Attention: Sei Marks - with return of
~~CONFIDENTIAL~~ file A17 597 321 which relates to the
male subject.

~~CONFIDENTIAL~~

DC:CEB:daw

This document shall be declassified
upon removal of classified enclosure.

- UNCLASSIFIED -

March 1, 1972

(b)(6)

Mr. John W. Lennon
and Mrs. Yoko Ono Lennon
105 Bank Street
New York, N. Y.


Dear Mr. and Mrs. Lennon:

The records of this Service indicate that your temporary stay in the United States as visitors has expired on February 29, 1972.

It is expected you will effect your departure from the United States on or before March 15, 1972. Failure to do so will result in the institution of deportation proceedings.


Please notify this Service of the date, place and manner of your departure at least two days in advance of your leaving by calling Mr. Orville R. Conley at |264-5896|

Very truly yours,


SOL MARKS
District Director
New York District

cc: Leon Wildes, Esq.
515 Madison Avenue
New York, N. Y. 10022

ORC:ekw



86

March 2, 1972

MEMORANDUM FOR FILES:

Re: John LENNON - AL7 597 321 (Conf.)
Yoko Ono LENNON - [REDACTED] (Conf.) (b)(6)

Associate Commissioner Greene telephonically advised today that we should immediately revoke the voluntary departure granted to John Lennon and his wife. An O.S.C. should be issued for both aliens and served upon them with a return date of March 16, 1972.

Mr. Greene further stated that under no circumstances should this office approve the I-140 filed by Lennon. This is a direction of Commissioner Farrell personally. Further action on the petition will therefore not be taken unless cleared by the undersigned with Mr. Greene.

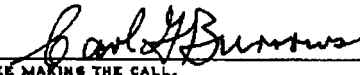
Mr. Spivack has been advised.



SOL MARKS
District Director
New York District

cc: Mr. Spivack

~~CONFIDENTIAL~~
LONG DISTANCE TELEPHONE CALL REPORT

DATE 3/1/72	ACTIVITY 50.0	FACILITY: FTS. XXXX COMMERCIAL _____	AMOUNT (DO NOT FILL IN THIS BLOCK WHEN CALL IS HANDLED THROUGH A SERVICE SWITCH BOARD OR WHEN FTS IS USED.)	FILE NO. CO 837-C
FROM: (NAME) (OFFICE) Carl G. Burrows, Assistant Commissioner Investigations, C. O., Washington, D. C.			TELEPHONE NUMBER CHARGED 626-1348	
TO: (NAME) (OFFICE) Sol Marks, District Director New York, New York			TELEPHONE NUMBER CALLED 212-264-5943	
CERTIFICATION: I CERTIFY THAT THIS OFFICIAL TELEPHONE CALL WAS NECESSARY IN THE INTEREST OF THE GOVERNMENT.			APPROVAL:	
 SIGNATURE OF EMPLOYEE MAKING THE CALL.			SIGNATURE OF APPROVING OFFICER. (REQUIRED ON COPY ONLY.)	
JUSTIFICATION: WAS THIS CALL MADE AT THE REQUEST OF THE CENTRAL OFFICE OR REGIONAL OFFICE? <input type="checkbox"/> YES <input type="checkbox"/> NO IF "NO" IS CHECKED, ENTER JUSTIFICATION.				
SUBJECT MATTER: Termination of stay in the United States of John W. Lennon, A17 597 321, and his wife, Yoko Ono, (b)(6)				
<p>I advised Mr. Marks that it had been determined that no Service benefit should be granted the subjects whose extensions of stay expired yesterday, February 29, 1972. Mr. Marks is to arrange to hand deliver a letter to both subjects advising them that they must leave the United States within 15 days, with copies of the letter going to their attorney of record, Leon Wildes. In the event subjects fail to depart, Orders to Show Cause are to be issued and deportation proceedings instituted. If, however, persuasive reasons are given for the further stay in the United States of the female subject incident to the court suit for custody of her child, Kyoko, by prior marriage to Anthony D. Cox, her case may be separated from that of the male subject. In any event, all applications by the male subject for extension of stay or extension of voluntary departure time should be denied.</p>				
CC: In Duplicate - District Director, New York, New York Personal Attention: Sol Marks - with return of CONFIDENTIAL file A17 597 321 which relates to the male subject.				
CONFIDENTIAL				
DC:CGB:dww This document shall be declassified upon removal of classified enclosure.				
- UNCLASSIFIED - ORIGINAL TO CASE FILE, SUBJECT FILE OR WORK FOLDER: COPY TO FINANCE				

DISTRICT DIRECTOR
RECEIVED
MAR 3 1972
New York, N. Y. 10007

3/1/72

50.0

XXXX

~~CONFIDENTIAL~~

CO 837-C

Carl G. Burrows, Assistant Commissioner
Investigations, C. O., Washington, D. C.

| 626-1348 |

Sei Marks, District Director
New York, New York

| 212-264-5943 |

Carl G. Burrows

Termination of stay in the United States of John W. Lamm, A17 597 321, and his wife, Yoko Osa,

(b)(6)

I advised Mr. Marks that it had been determined that no Service benefit should be granted the subjects whose extensions of stay expired yesterday, February 29, 1972. Mr. Marks is to arrange to hand deliver a letter to both subjects advising them that they must leave the United States within 15 days, with copies of the letter going to their attorney of record, Leon Wildes. In the event subjects fail to depart, Orders to Show Cause are to be issued and deportation proceedings instituted. If, however, persuasive reasons are given for the further stay in the United States of the female subject incident to the court suit for custody of her child, Kyoko, by prior marriage to Anthony D. Cox, her case may be separated from that of the male subject. In any event, all applications by the male subject for extension of stay or extension of voluntary departure time should be denied.

J
CC: In Duplicate - District Director, New York, New York

Personal Attention: Sei Marks - with return of
~~CONFIDENTIAL~~ file A17 597 321 which relates to the
male subject.

~~CONFIDENTIAL~~

DC:CCB:dmw

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upon removal of classified enclosure.

- UNCLASSIFIED -

U.S. DEPARTMENT OF LABOR
MANPOWER ADMINISTRATION

MA 7-50A

REPLACES FORM ES-575A

APPLICATION FOR ALIEN EMPLOYMENT CERTIFICATION
STATEMENT OF QUALIFICATIONS OF ALIEN

2-28-72

READ THIS NOTICE BEFORE COMPLETING FORMS

To knowingly furnish any false information in the preparation of this form and any supplement thereto or to aid, abet, or counsel another so to do is a felony punishable by \$10,000 fine or five years in the penitentiary, or both (18 U.S.C. 1001). Any alien, prospective employer or any person acting on behalf of such alien or employer, who knowingly makes any misrepresentation concerning the alien, or his prospective employment including such matters as wages, hours, or the occupation in which an alien will be employed, or any person who falsely represents, in the execution of this form that he is offering the alien employment as the prospective employer of such alien, will be prosecuted to the fullest extent of the law.

FOR ADVICE CONCERNING REQUIREMENTS FOR ALIEN EMPLOYMENT CERTIFICATION: If alien is in the U.S., contact nearest office of Immigration and Naturalization Service. If alien is outside U.S., contact nearest U.S. Consulate.

IMPORTANT: READ ATTACHED INSTRUCTIONS BEFORE COMPLETING THIS FORM

Print legibly in ink or use a typewriter. If you need more space to fully answer any questions on this form, use a separate sheet. Identify each answer with the number of the corresponding question. Sign and date each sheet.

1. Family name in capital letters				First name	Middle name	Maiden name	2. ALIEN REGISTRATION NUMBER (If any)	3. TYPE OF VISA (If in U.S.)
NAME OF ALIEN LENNON				John	Winston		A17 597 321	H-1
4. Number and street		City or town		State and ZIP Code or Province		Country	5. SEX	6. MARITAL STATUS
PRESENT ADDRESS 105 Bank Street,		New York,		N.Y.		U.S.	<input checked="" type="checkbox"/> MALE <input type="checkbox"/> FEMALE	<input checked="" type="checkbox"/> MARRIED <input type="checkbox"/> SINGLE
7. ALIEN'S BIRTHDATE Month, day, year		8. BIRTHPLACE City or town		State or Province		Country	9. PRESENT NATIONALITY OR CITIZENSHIP (Country)	
Oct. 9, 1940		Liverpool				England	British	
10. ADDRESS IN UNITED STATES WHERE ALIEN WILL RESIDE							11. AGES OF ALIEN'S UNMARRIED CHILDREN UNDER 21 YEARS OLD	
105 Bank Street, New York, N.Y.								
12. NAME & ADDRESS OF PROSPECTIVE EMPLOYER IF ALIEN HAS JOB OFFER IN U.S.							13. OCCUPATION IN WHICH ALIEN IS SEEKING WORK see * below	

14. *X* the appropriate box below and furnish the information required for the box marked

A. ALIEN WILL APPLY FOR A VISA ABROAD AT THE AMERICAN CONSULATE IN City in foreign country Foreign country

B. ALIEN IS IN THE UNITED STATES AND WILL APPLY FOR ADJUSTMENT OF STATUS TO THAT OF A LAWFUL PERMANENT RESIDENT IN THE OFFICE OF THE IMMIGRATION AND NATURALIZATION SERVICE AT City State
New York, New York

15. NAMES AND ADDRESSES OF SCHOOLS, COLLEGES AND UNIVERSITIES ATTENDED <i>Include trade or vocational training facilities</i>	FIELD OF STUDY	FROM		TO		DEGREES OR CERTIFICATES RECEIVED
		Month	Year	Month	Year	
Liverpool College of Art Liverpool, England	Art		1956		1961	
Quarry Bank Grammar School & Dovedale Primary School England	General		1946		1956	

SPECIAL QUALIFICATIONS AND SKILLS

16. ADDITIONAL QUALIFICATIONS AND SKILLS ALIEN POSSESSES AND PROFICIENCY IN THE USE OF TOOLS, MACHINES OR EQUIPMENT WHICH WOULD HELP ESTABLISH IF ALIEN MEETS REQUIREMENTS FOR OCCUPATION IN ITEM 13

See attached references

LIST LICENSES (Professional, journeyman, etc.)

17. LIST DOCUMENTS ATTACHED WHICH ARE SUBMITTED AS EVIDENCE THAT ALIEN POSSESSES THE EDUCATION, TRAINING, EXPERIENCE AND ABILITIES REPRESENTED

See the attached biographic data, critical reviews and references.

* **composer, musician, artist, filmmaker, author, actor**

ENDORSEMENTS

DATE REC. DOL

O.T. & C

Make no entry in this section-- for government agency use only
Apr. 1970

SEE THE ATTACHED

18. EXPERIENCE. List all jobs held during past three (3) years. Also, list any other jobs related to the occupation for which the alien is seeking certification as indicated in item 13.

NAME AND ADDRESS OF EMPLOYER		NAME OF JOB	
DESCRIBE IN DETAIL THE DUTIES PERFORMED, INCLUDING THE USE OF TOOLS, MACHINES, OR EQUIPMENT		DATE STARTED Month Year	DATE LEFT Month Year
NO. OF HOURS PER WEEK		KIND OF BUSINESS	

NAME AND ADDRESS OF EMPLOYER		NAME OF JOB	
DESCRIBE IN DETAIL THE DUTIES PERFORMED, INCLUDING THE USE OF TOOLS, MACHINES, OR EQUIPMENT		DATE STARTED Month Year	DATE LEFT Month Year
NO. OF HOURS PER WEEK		KIND OF BUSINESS	

NAME AND ADDRESS OF EMPLOYER		NAME OF JOB	
DESCRIBE IN DETAIL THE DUTIES PERFORMED, INCLUDING THE USE OF TOOLS, MACHINES, OR EQUIPMENT		DATE STARTED Month Year	DATE LEFT Month Year
NO. OF HOURS PER WEEK		KIND OF BUSINESS	

19. List parties who are or will be recipients of the amounts indicated, from or on behalf of alien, for placement and/or referral services provided in connection with this application for alien employment certification.

AMOUNTS	ADDRESSES (No. & Street, City, State & ZIP Code)	NAMES (Type or print)
\$		
\$		
\$		

DECLARATION OF ALIEN: Under penalties of perjury, I declare that I have examined this application, supplements thereon, and accompanying documents, and to the best of my knowledge and belief, the information presented thereon is true, correct, and complete.

DATE SIGNED	SIGNATURE
February 28, 1972	<i>John Johnson</i>

DECLARATION OF AGENT OF ALIEN (If prepared by, or if assistance in preparation is provided by person other than alien): I declare that the contents of this application, supplements thereon, and all accompanying documents are based on all information of which I have any knowledge.

DATE SIGNED	SIGNATURE

NAME (Type or print)

ADDRESS (No. & Street, City, State and ZIP Code)

U.S. DEPARTMENT OF LABOR
MANPOWER ADMINISTRATION
MA 7-50A
REPLACES FORM ES-575A

APPLICATION FOR ALIEN EMPLOYMENT CERTIFICATION
STATEMENT OF QUALIFICATIONS OF ALIEN

READ THIS NOTICE BEFORE COMPLETING FORMS

To knowingly furnish any false information in the preparation of this form and any supplement thereto or to aid, abet, or counsel another so to do is a felony punishable by \$10,000 fine or five years in the penitentiary, or both (18 U.S.C. 1001). Any alien, prospective employer or any person acting on behalf of such alien or employer, who knowingly makes any misrepresentation concerning the alien, or his prospective employment including such matters as wages, hours, or the occupation in which an alien will be employed, or any person who falsely represents, in the execution of this form that he is offering the alien employment as the prospective employer of such alien, will be prosecuted to the fullest extent of the law.

FOR ADVICE CONCERNING REQUIREMENTS FOR ALIEN EMPLOYMENT CERTIFICATION: If alien is in the U.S., contact nearest office of Immigration and Naturalization Service. If alien is outside U.S., contact nearest U.S. Consulate.

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Print legibly in ink or use a typewriter. If you need more space to fully answer any questions on this form, use a separate sheet. Identify each answer with the number of the corresponding question. Sign and date each sheet.

1. Family name in capital letters				First name	Middle name	Maiden name	2. ALIEN REGISTRATION NUMBER (If any)	3. TYPE OF VISA (If in U.S.)
NAME OF ALIEN LENNON				John	Winston		A17 597 321	H-1
4. Number and street				City or town	State and ZIP Code or Province	Country	5. SEX	6. MARITAL STATUS
PRESENT ADDRESS 105 Bank Street, New York, N.Y.						U.S.	<input checked="" type="checkbox"/> MALE <input type="checkbox"/> FEMALE	<input checked="" type="checkbox"/> MARRIED <input type="checkbox"/> SINGLE
7. ALIEN'S BIRTHDATE		8. BIRTHPLACE		9. PRESENT NATIONALITY OR CITIZENSHIP (Country)				
Month, day, year		City or town		State or Province		Country		
Oct. 9, 1940		Liverpool		England		British		
10. ADDRESS IN UNITED STATES WHERE ALIEN WILL RESIDE							11. AGES OF ALIEN'S UNMARRIED CHILDREN UNDER 21 YEARS OLD	
105 Bank Street, New York, N.Y.								
12. NAME & ADDRESS OF PROSPECTIVE EMPLOYER IF ALIEN HAS JOB OFFER IN U.S.							13. OCCUPATION IN WHICH ALIEN IS SEEKING WORK	
							see below	

14. "X" the appropriate box below and furnish the information required for the box marked

A. ALIEN WILL APPLY FOR A VISA ABROAD AT THE AMERICAN CONSULATE IN City in foreign country Foreign country

B. ALIEN IS IN THE UNITED STATES AND WILL APPLY FOR ADJUSTMENT OF STATUS TO THAT OF A LAWFUL PERMANENT RESIDENT IN THE OFFICE OF THE IMMIGRATION AND NATURALIZATION SERVICE AT City State
New York, New York

15. NAMES AND ADDRESSES OF SCHOOLS, COLLEGES AND UNIVERSITIES ATTENDED <i>Include trade or vocational training facilities</i>	FIELD OF STUDY	FROM		TO		DEGREES OR CERTIFICATES RECEIVED
		Month	Year	Month	Year	
Liverpool College of Art Liverpool, England	Art		1956		1961	
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SPECIAL QUALIFICATIONS AND SKILLS

16. ADDITIONAL QUALIFICATIONS AND SKILLS ALIEN POSSESSES AND PROFICIENCY IN THE USE OF TOOLS, MACHINES OR EQUIPMENT WHICH WOULD HELP ESTABLISH IF ALIEN MEETS REQUIREMENTS FOR OCCUPATION IN ITEM 13

See attached references

LIST LICENSES (Professional, journeyman, etc.)

17. LIST DOCUMENTS ATTACHED WHICH ARE SUBMITTED AS EVIDENCE THAT ALIEN POSSESSES THE EDUCATION, TRAINING, EXPERIENCE AND ABILITIES REPRESENTED

See the attached biographic data, critical reviews and references.

***composer, musician, artist, filmmaker, author, actor**

ENDORSEMENTS

DATE REC. DOL

O.T. & C

Make no entry in this section for government agency use only
Apr. 1970

SEE THE ATTACHED

19. EXPERIENCE. List all jobs held during past three (3) years. Also, list any other jobs related to the occupation for which the alien is seeking certification as indicated in item 13.

NAME AND ADDRESS OF EMPLOYER		NAME OF JOB		DATE STARTED		DATE LEFT		KIND OF BUSINESS		DESCRIBE IN DETAIL THE DUTIES PERFORMED, INCLUDING THE USE OF TOOLS, MACHINES, OR EQUIPMENT		NO. OF HOURS PER WEEK	
				Month Year		Month Year							

NAME AND ADDRESS OF EMPLOYER		NAME OF JOB		DATE STARTED		DATE LEFT		KIND OF BUSINESS		DESCRIBE IN DETAIL THE DUTIES PERFORMED, INCLUDING THE USE OF TOOLS, MACHINES, OR EQUIPMENT		NO. OF HOURS PER WEEK	
				Month Year		Month Year							

NAME AND ADDRESS OF EMPLOYER		NAME OF JOB		DATE STARTED		DATE LEFT		KIND OF BUSINESS		DESCRIBE IN DETAIL THE DUTIES PERFORMED, INCLUDING THE USE OF TOOLS, MACHINES, OR EQUIPMENT		NO. OF HOURS PER WEEK	
				Month Year		Month Year							

19. List parties who are or will be recipients of the amounts indicated, from or on behalf of alien, for placement and/or referral services provided in connection with this application for alien employment certification.

NAMES (Type or print)		ADDRESSES (No. & Street, City, State & ZIP Code)		AMOUNTS	

DECLARATION OF ALIEN: Under penalties of perjury, I declare that I have examined the information presented thereon is true, correct, and complete.

SIGNATURE	DATE SIGNED
<i>John Johnson</i>	February 28, 1972

DECLARATION OF AGENT OF ALIEN (If prepared by, or if assistance in preparation is provided by person other than alien): I declare that the contents of this application, supplements thereto, and all accompanying documents are based on all information of which I have any knowledge.

SIGNATURE	DATE SIGNED

NAME (Type or print)

ADDRESS (No. & Street, City, State and ZIP Code)

UNITED STATES DEPARTMENT OF JUSTICE
Immigration and Naturalization Service

John W. Lennon
c/o ABKCO Industries
1700 Broadway, N.Y.

File No.: A17507321
Date: 2-1-72

Please note the items checked below. They contain information of concern to you or instructions for you to follow.

- 1. Insufficient information was given for the items circled in red on your application, which is attached. Please furnish full information and return your application to this office.
- 2. Your authorized stay has been extended. (See endorsement on attached Form I-94.) 2-29-72
- 3. Your application for a change of nonimmigrant classification is approved. (See endorsement on attached Form I-94.)
- 4. Your application to accept part-time employment is authorized. (See endorsement on attached Form I-94.)
- 5. Your application to accept practical training is authorized. (See endorsement on attached Form I-94.)
- 6. Your application to accept employment during the period of your stay as the spouse or child of an exchange visitor is approved. This employment must be discontinued immediately if it becomes unnecessary for your support.
- 7. Your request for permission to transfer to another school is approved.
- 8. Your request for permission to transfer to another exchange visitor program is approved.
- 9. Your school or exchange visitor program is located in an area within the jurisdiction of the Immigration and Naturalization Service office at: _____
Your correspondence has been forwarded to that office. All future correspondence should be directed to that office. Always refer to your file number (shown above).
- 10. Furnish Form I-20 from the school to which you desire to transfer.
- 11. In connection with your desire to effect an exchange program transfer, please furnish Form DSP-66 executed in accordance with the instructions on the form.
- 12. Complete and submit the attached Form I-539, "Application to Extend Time of Temporary Stay."
- 13. Submit a current Form DSP-66 executed by your program sponsor.
- 14. Complete and submit the attached Form I-538.
- 15. Submit your passport, which must be valid for at least six months beyond the period of requested extension.
- 16. Your passport must be revalidated for a period to extend six months beyond the expiration date of your requested extension of stay. When you resubmit your application, amend it to show the new expiration date of your passport. Also send in your temporary entry permit (Form I-94, ARRIVAL-DEPARTURE RECORD). If your temporary entry permit is attached to your passport, the permit should be removed for this purpose. DO NOT SEND IN YOUR PASSPORT.
- 17. This office understands you have not registered as a student at _____
Please inform this office immediately of your present activity. Your reply may be made on the reverse of this form.
- 18. This office understands you are not carrying a full course of studies. Please explain on the reverse of this form.
- 19. This office understands you are not attending classes to the extent normally required. Please explain on the reverse of this form.
- 20. This office understands that you are no longer attending school. Please explain. If you do not intend to resume school attendance, inform this office immediately of the date, place, and manner of your intended departure from the United States. Your reply may be made on the reverse of this form.
- 21. This office understands you are no longer an authorized participant in an exchange visitor program. Please explain. If you do not intend to resume an exchange visitor program, inform this office immediately of the date, place, and manner of your intended departure from the United States. Your reply may be made on the reverse of this form.
- 22.

Sincerely yours,

Doyle
AM

Enclosures:

- Form I-94
- Your passport
- Form I-542 (Rev. 10-1-69)

UNITED STATES DEPARTMENT OF JUSTICE
IMMIGRATION AND NATURALIZATION SERVICE

Form Approved
Budget Bureau No. 43-R0342

APPLICATION FOR CHANGE
OF NONIMMIGRANT STATUS

(Under Section 248 of the Immigration and Nationality Act)
→ Please read the instructions on the last page

Fee Stamp

I hereby apply to have my status in the United States changed to that of a nonimmigrant Visitor
I wish to remain in the United States in that new status until February 29, 1972
(Student, visitor, etc.)
(Month, Day, Year)

This application is submitted together with the required documents which are hereby made a part hereof, and the fee in sum of \$25.

1. FAMILY NAME (Capital Letters) LENNON		FIRST NAME John Winston	MIDDLE NAME	FILE NUMBER A17 597 321	6. I AM IN POSSESSION OF PASSPORT NUMBER: 182935									
2. MAILING ADDRESS IN U.S. (Number and Street) (City) (State) (Zip Code) c/o ABKCO Industries 1700 Broadway, New York, N.Y.					ISSUED BY (Country) England									
3. DATE OF BIRTH (month, day, year) Oct. 9, 1940		COUNTRY OF BIRTH England		COUNTRY OF CITIZENSHIP England										
4. PRESENT NONIMMIGRANT CLASSIFICATION H-1		DATE ON WHICH AUTHORIZED STAY EXPIRES Jan. 31, 1972			7. I AM ATTACHING MY TEMPORARY ENTRY PERMIT FORM I-94									
5. DATE AND PORT OF LAST ARRIVAL IN UNITED STATES Aug. 13, 1971, New York		NAME OF VESSEL, AIRLINE OR OTHER MEANS OF LAST ARRIVAL IN U.S. TWA 701			8. I ENTERED WITH PASSPORT VISA NO. 704155									
Reclassification to B2		FOR GOVERNMENT USE ONLY												
<input checked="" type="checkbox"/> STAY GRANTED TO (Date) 2-29-72		DATE OF ACTION 2-1-72 <i>Dot Marks</i>												
<input type="checkbox"/> Application DENIED V.D. TO (Date)		DD OR OIC OFFICE ny.ny NM.												
9. MY NONIMMIGRANT STATUS IN THE UNITED STATES <input checked="" type="checkbox"/> HAS <input type="checkbox"/> HAS NOT BEEN CHANGED SINCE MY ENTRY (If changed, give details) On 1/17/72 status adjusted from B-2 to H-1 at I & N Service, Philadelphia														
10. MY PERMANENT ADDRESS OUTSIDE THE UNITED STATES IS: (Street, (City or Town) (County, District, Providence or State); (Country) Tittenhurst Park, Ascot, Berkshire, England														
11. I RESIDED AT THE ADDRESS IN ITEM 10 FROM: (Month, Day, Year) Feb. 1969				TO: (Month, Day, Year) Present										
12. SINCE MY ENTRY INTO THE UNITED STATES I HAVE RESIDED AT THE FOLLOWING PLACES:														
(Street and No.) (City, Town, State)				FROM: (Month, Day, Year)		TO: (Month, Day, Year)								
105 Bank Street, New York, N.Y.				Nov. 1, 1971		Present Time								
St. Regis Hotel, New York, N.Y.				Aug. 13, 1971		Oct. 31, 1971								
13. I DESIRE TO HAVE MY NONIMMIGRANT STATUS CHANGED FOR THE FOLLOWING REASONS: My presence is necessary in connection with pending legal proceedings relating to custody of my wife's daughter, a citizen of the United States. (see letter attached)														
<table border="1"> <tr> <td>Received</td> <td>Tr. In</td> <td>Ret'd. - Tr. Out</td> <td>Completed</td> </tr> <tr> <td><i>1</i></td> <td></td> <td></td> <td><i>1</i></td> </tr> </table>							Received	Tr. In	Ret'd. - Tr. Out	Completed	<i>1</i>			<i>1</i>
Received	Tr. In	Ret'd. - Tr. Out	Completed											
<i>1</i>			<i>1</i>											
14. I SUBMIT THE FOLLOWING DOCUMENTARY EVIDENCE TO ESTABLISH THAT I WILL MAINTAIN THE NONIMMIGRANT CLASSIFICATION TO WHICH I WISH TO BE CHANGED:														
15. MY OCCUPATION IS: Artist, Singer, Musician														

16. I HAVE NOT BEEN EMPLOYED OR ENGAGED IN BUSINESS SINCE ENTERING THE UNITED STATES. IF ANSWER IS IN AFFIRMATIVE, COMPLETE THE FOLLOWING:

NATURE OF OCCUPATION OR BUSINESS IN WHICH: AM WAS EMPLOYED:

(see prior H-1 petitions)

NAME OF EMPLOYER OR BUSINESS FIRM: _____

ADDRESS: _____

MY EMPLOYMENT OR ENGAGEMENT IN BUSINESS BEGAN ON: (Month, Day, Year) _____ AND ENDED ON: (Month, Day, Year) _____

MY MONTHLY INCOME FROM EMPLOYMENT OR BUSINESS IS WAS: \$ _____

17. IF NOT EMPLOYED OR ENGAGED IN BUSINESS IN THE UNITED STATES, DESCRIBE FULLY THE SOURCE AND AMOUNT OF YOUR INCOME ABROAD AND HOW SUPPORTED WHILE IN THE UNITED STATES:

Officer of Apple Corps. Ltd. Reimbursement of expenses

18. I AM AM NOT MARRIED

Name of Spouse: _____

Present address: _____

Citizenship (Country): Japan

19. I HAVE _____ (Number) OF CHILDREN: (List children below)

Name	Age	Place of Birth	Present Address

20. I HAVE SECURED THE FOLLOWING NUMBER OF EXTENSIONS OF MY TEMPORARY STAY IN THE UNITED STATES:

Number	My last extension will expire on:
<u>2</u>	<u>Jan 31, 1972</u>

21. I HAVE REGISTERED UNDER THE ALIEN REGISTRATION ACT, 1940, OR SECTION 262 OF THE IMMIGRATION AND NATIONALITY ACT, OR IN CONNECTION WITH MY APPLICATION FOR A VISA, AND MY ALIEN REGISTRATION NUMBER IS: N/A

22. I HAVE HAVE NOT SUBMITTED THE ADDRESS REPORTS REQUIRED BY THE ALIEN REGISTRATION ACT OF 1940, AS AMENDED AND BY SECTION 265 OF THE IMMIGRATION AND NATIONALITY ACT.

23. I HAVE HAVE NOT BEEN ARRESTED OR CONVICTED OF ANY CRIMINAL OFFENSE IN THE UNITED STATES OR IN ANY FOREIGN COUNTRY. IF ANSWER IS IN THE AFFIRMATIVE, GIVE DETAILS: Magistrate Court, Margatebone, London, 11/28/68, possession of cannabis; fine £150

24. I HAVE HAVE NOT CLAIMED EXEMPTION FROM UNITED STATES MILITARY SERVICE. IF YOU HAVE GIVE DETAILS:

25. I DID NOT REGISTER FOR SELECTIVE SERVICE. DID REGISTER. DATE REGISTERED: _____ SELECTIVE SERV. NO. _____ NUMBER AND ADDRESS OF LOCAL BOARD: _____

26. I certify that the above is true and correct to the best of my knowledge and belief. (If form prepared by other than applicant, that person must execute item 27.)

Signature of applicant: John Brown

Date: January 28, 1972

SIGNATURE OF PERSON PREPARING FORM, IF OTHER THAN APPLICANT

27. I declare that this document was prepared by me at the request of the applicant and is based on all information of which I have any knowledge.

Leon Wildes, Esq.
515 Madison Avenue, New York, N.Y. 10022 Jan. 28, 1972

(Address) _____ (Date) _____

DAC/TC

Masil J. Mason

711

XX All Regions

XX All Districts (except FKG, MAP, MEX, RIT)

CO 235.40-C
FEB 25 1972

10

BAXEX - 13 P-3 A17 595 321. IF JOHN WINSTON LENNON BORN 10-9-40
ENGLAND ADMITTED 8-13-71 AT NYC B-2 PURSUANT SECTION 212(d)(3) AP-
PLIES FOR EXTENSION OF STAY, ADJUSTMENT OF STATUS, OR HAS A VISA
PETITION FILED IN HIS BEHALF DEFER ACTION AND CONTACT COTRA MASON.
NOTIFY ALL OFFICES AND PORTS WITHIN YOUR JURISDICTION WHO ADJUDICATE
ADJUSTMENT OF STATUS
EXTENSIONS OF STAY/AND PETITIONS. *BENED DIDIRS* BETIL ROCOMS.

[Signature]
LEHMANN

~~CC: A17 597 321~~

CC: CO 235.40C

TC:MJM:anb

UNITED STATES GOVERNMENT

Memorandum

A17 597 321
DATE: February 17, 1972

TO : FILE

CONFIDENTIAL

FROM : Masil J. Mason
Immigration Examiner

SUBJECT: John W. Lennon and his wife, Yoko Ono Lennon

(b)(7)(c)

On February 16, [redacted] Investigations, advised that Mr. Joel Lisker, Internal Security, Department of Justice, phone code 187 extension 4538 called regarding the subject. Mr. Lisker stated that he had information that John Lennon has contributed \$75,000 to a political group known as the "Alamoochi (phonetic) Tribe". and inquired as to the type of visa Lennon has and his status in the United States.

I returned Mr. Lisker's call. He asked whether or not there would be a basis for terminating the subject's status resulting from the above political activity. He was advised that this was doubtful that the Lennons entered the United States August 13, 1971 as B-2 nonimmigrants and their stay expires February 29, 1972 and that they would not be given further extensions of stay. He was advised that Mr. Lennon was inadmissible to the United States under section 212(a)(23) for a narcotic violation but that the same was not true for Mrs. Lennon.

He was also advised that because John Lennon is inadmissible he will need to obtain a new visa before he may again enter the United States. Before such a visa may be issued the Department of State would need to recommend that this Service authorize a waiver of the subject's inadmissibility under section 212(d)(3)(A). (At that time the above information about his political activities would be taken into consideration.)

Mr. Lisker then requested a notice be placed on file that he be informed should Lennon again seek reentry into the United States.

TC:MJM:lmg

a visa and
Masil J. Mason

KEEP THIS ON
TOP OF OTHER
MATERIAL



5010-108

~~CONFIDENTIAL~~

This document shall be declassified upon removal of classified enclosure

UNCLASSIFIED

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

UNITED STATES GOVERNMENT

Memorandum

A17597321
~~CO 212, 24-C~~
DATE: February 16, 1972

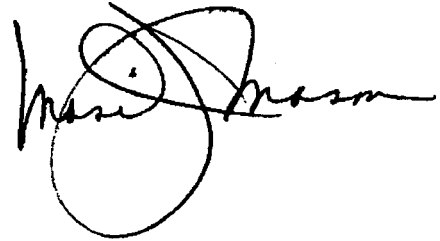
TO : FILE

FROM : Masil J. Mason
Immigration Examiner

SUBJECT: John W. Lennon and his wife Yoko Ono Lennon

Mr. Bernsen advised February 15, 1972 that the subject is to be given no further temporary extension of stay.

TC:MJM:lmg



UNITED STATES DEPARTMENT OF JUSTICE
IMMIGRATION AND NATURALIZATION SERVICE

Form Approved
Budget Bureau No. 43-R034

APPLICATION FOR CHANGE
OF NONIMMIGRANT STATUS

(Under Section 248 of the Immigration and Nationality Act)

→ Please read the instructions on the last page

Fee Stamp

I hereby apply to have my status in the United States changed to that of a nonimmigrant Worker
(Student, visitor, etc.)
I wish to remain in the United States in that new status until January 31, 1972
(Month, Day, Year)

This application is submitted together with the required documents which are hereby made a part hereof, and the fee in sum of \$25

1. FAMILY NAME (Capital Letters)		FIRST NAME	MIDDLE NAME	FILE NUMBER	6. I AM IN POSSESSION OF PASSPORT NUMBER: 182-035	
LENNON		JOHN	ONO		ISSUED BY (Country) ENGLAND	
2. MAILING ADDRESS IN U.S. (Number and Street) (City) (State) (Zip Code)				WHICH EXPIRES ON: (Month, Day, Year)		
c/o ABKCO IND. 1700 BRDWAY. N.Y., N.Y. 10019				July 20, 1972		
3. DATE OF BIRTH (month, day, year)		COUNTRY OF BIRTH		COUNTRY OF CITIZENSHIP		7. I AM ATTACHING MY TEMPORARY ENTRY PERMIT FORM I-94
10/9/40		ENGLAND		ENGLAND		
4. PRESENT NONIMMIGRANT CLASSIFICATION			DATE ON WHICH AUTHORIZED STAY EXPIRES		8. I ENTERED WITH PASSPORT VISA NO.	
B-1			JANUARY 31, 1972			
5. DATE AND PORT OF LAST ARRIVAL IN UNITED STATES			NAME OF VESSEL, AIRLINE OR OTHER MEANS OF LAST ARRIVAL IN U.S.			9. MY NONIMMIGRANT STATUS IN THE UNITED STATES <input checked="" type="checkbox"/> HAS <input type="checkbox"/> HAS NOT BEEN CHANGED SINCE MY ENTRY (If changed, give details) I have been granted an H-1 for appearances on the David Frost and Dick Cavett Show
Aug. 13, 1971 JFK			TWA 701			
FOR GOVERNMENT USE ONLY						
Reclassification to <u>H-1</u> <u>APPROVED</u> <u>JAN 17 1972</u>						
<input type="checkbox"/> STAY GRANTED TO (Date)		DATE OF ACTION				
<u>JAN 31 1972</u>		<u>JAN 17 1972</u>				
<input type="checkbox"/> Application DENIED V.D. TO (Date)		DD OR OIC OFFICE		<u>PHILA., PA.</u>		
10. MY PERMANENT ADDRESS OUTSIDE THE UNITED STATES IS: (Street, (City or Town) (County, District, Providence or State), (Country)						
Tittenhurst Pk. Ascot, Berkshire, England						
11. I RESIDED AT THE ADDRESS IN ITEM 10 FROM: (Month, Day, Year)				TO: (Month, Day, Year)		
January 1969				Present		
12. SINCE MY ENTRY INTO THE UNITED STATES I HAVE RESIDED AT THE FOLLOWING PLACES:						
(Street and No.) (City, Town, State)		FROM: (Month, Day, Year)		TO: (Month, Day, Year)		
105 Bank St. N.Y., N.Y.		Nov. 1, 1971		Present Time		
St. Regis Hotel		Aug. 13, 1971		Oct. 31, 1971		
13. I DESIRE TO HAVE MY NONIMMIGRANT STATUS CHANGED FOR THE FOLLOWING REASONS:						
To allow me to tape five appearances as guest host of the Mike Douglas Show. Said tapings are to be done over the next three weeks.						
14. I SUBMIT THE FOLLOWING DOCUMENTARY EVIDENCE TO ESTABLISH THAT I WILL MAINTAIN THE NONIMMIGRANT CLASSIFICATION TO WHICH I WISH TO BE CHANGED:						
RECEIVED U.S. IMMIGRATION SERVICE PHILADELPHIA DISTRICT OFFICE JAN 14 3 28 PM '72						
15. MY OCCUPATION IS:						
SINGER, MUSICIAN, ARTIST						

16. I HAVE HAVE NOT BEEN EMPLOYED OR ENGAGED IN BUSINESS SINCE ENTERING THE UNITED STATES, IF ANSWER IS IN THE AFFIRMATIVE, COMPLETE THE FOLLOWING: NATURE OF OCCUPATION OR BUSINESS IN WHICH I AM WAS EMPLOYED:

appearance on talk show

NAME OF EMPLOYER OR BUSINESS FIRM: The David Frost Show ADDRESS: 240 West 44th Street, N. Y.

MY EMPLOYMENT OR ENGAGEMENT IN BUSINESS BEGAN ON: (Month, Day, Year) AND ENDED ON: (Month, Day, Year)

December 16, 1971 December 16, 1971

MY MONTHLY INCOME FROM EMPLOYMENT OR BUSINESS IS WAS: \$ 290.00

17. IF NOT EMPLOYED OR ENGAGED IN BUSINESS IN THE UNITED STATES, DESCRIBE FULLY THE SOURCE AND AMOUNT OF YOUR INCOME ABROAD AND HOW SUPPORTED WHILE IN THE UNITED STATES:

Officer of Apple Corps, Ltd. Reimbursement of expenses

18. I AM AM NOT MARRIED

Name of Spouse: Yoko Ono Lennon Present address: Same as above Citizenship (Country): Japan

19. I HAVE one (Number) OF CHILDREN: (List children below)

Name	Age	Place of Birth	Present Address
NOT APPLICABLE			

20. I HAVE SECURED THE FOLLOWING NUMBER OF EXTENSIONS OF MY TEMPORARY STAY IN THE UNITED STATES: (Number) 2 MY LAST EXTENSION WILL EXPIRE ON: (Month, Day, Year) January 31, 1972

21. I HAVE REGISTERED UNDER THE ALIEN REGISTRATION ACT, 1940, OR SECTION 262 OF THE IMMIGRATION AND NATIONALITY ACT, OR IN CONNECTION WITH MY APPLICATION FOR A VISA, AND MY ALIEN REGISTRATION NUMBER IS: _____

22. I HAVE HAVE NOT SUBMITTED THE ADDRESS REPORTS REQUIRED BY THE ALIEN REGISTRATION ACT OF 1940, AS AMENDED AND BY SECTION 265 OF THE IMMIGRATION AND NATIONALITY ACT.

23. I HAVE HAVE NOT BEEN ARRESTED OR CONVICTED OF ANY CRIMINAL OFFENSE IN THE UNITED STATES OR IN ANY FOREIGN COUNTRY, IF ANSWER IS IN THE AFFIRMATIVE, GIVE DETAILS:

See attachment

24. I HAVE HAVE NOT CLAIMED EXEMPTION FROM UNITED STATES MILITARY SERVICE, IF YOU HAVE GIVE DETAILS:

25. I DID DID NOT REGISTER FOR SELECTIVE SERVICE. (If you have registered give the following):

DATE REGISTERED SELECTIVE SERV. NO. NUMBER AND ADDRESS OF LOCAL BOARD

26. I certify that the above is true and correct to the best of my knowledge and belief. (If form prepared by other than applicant, that person must execute item 27.)

Signature of applicant: Johannes Date: Jan. 10, 1972

SIGNATURE OF PERSON PREPARING FORM, IF OTHER THAN APPLICANT

27. I declare that this document was prepared by me at the request of the applicant and is based on all information of which I have any knowledge.

[Signature] (Signature) 1700 Broadway, N.Y., N.Y. (Address) Jan. 10, 1972 (Date)

REC'D
IMMIGRATION SERVICE
PHILADELPHIA
DISTRICT OFFICE

Stamp

PETITION
TO CLASSIFY
NONIMMIGRANT
AS TEMPORARY
WORKER
OR TRAINEE

File No. PHIL-N 3954

SLIS CHECKED *1/17/72*

(To be submitted to District Director, with supplementary documents described in instructions, to the District Director having administrative jurisdiction over the area in the United States in which it is intended the alien (s) be employed or trained)

(THIS BLOCK NOT TO BE FILLED OUT BY PETITIONER)

The Secretary of State is hereby notified that the alien (s) for whom this petition was filed is (are) entitled to the non-immigrant status checked below:

- H-1 H-3
 H-2 L-1

The validity of this petition will expire on *Jan 31, 1972*
The admission of the alien (s) may be authorized to the above date.

DATE OF ACTION DD
U.S. APPROVED INS
JAN 14 1972

REMARKS:

DISTRICT *Bureau of Immigration*
PHILA PA

(PETITIONER NOT TO WRITE ABOVE THIS LINE)
(PLEASE FILL IN WITH TYPEWRITER OR PRINT IN BLOCK LETTERS IN INK)

I hereby petition, pursuant to the provisions of sections 214 (c) of the Immigration and Nationality Act, for the following: (Check one.)

- H Alien (s) of distinguished merit and ability to perform services of an exceptional nature requiring such merit and ability.
- F-2 Alien (s) to perform other temporary service or labor for which a bona fide need exists. (One who is to perform duties which are themselves temporary in nature.)
- F-3 Alien trainee (s). (One who seeks to enter at the invitation of an individual, organization, firm, or other trainer for the purpose of receiving training in any field of endeavor. Incidental production necessary to the training is permitted provided a United States worker is not thereby displaced.)
- A Intra-company transferee. (One who has been employed continuously for one year and who seeks to enter in order to continue to render his services to the same employer or a subsidiary or affiliate thereof in a managerial or executive capacity or in a capacity which involves specialized knowledge)

1 1296 2500CS

1. NAME OF PETITIONER <i>Westinghouse Broadcasting Co./ Mike Douglas Show</i>		2. DATE BUSINESS ESTABLISHED <i>1962</i>	
3. ADDRESS (NUMBER, STREET, CITY, STATE, ZIP CODE) <i>1619 Walnut Street Phila., Pa. 19103</i>			
4. BRIEF DESCRIPTION OF NATURE OF BUSINESS CONDUCTED BY PETITIONER <i>90 minute Variety Show; originates in Phila., Syndicated throughout the country by Westinghouse Broadcasting Company</i>			
5. LOCATION OF AMERICAN CONSULATE AT WHICH ALIEN(S) WILL APPLY FOR VISA(S):		(City in Foreign Country) <i>London</i>	(Foreign Country) <i>England</i>
<small>(If petition is to be made for more than one H alien and application for visas will be made at more than one American Consulate, a separate petition must be submitted for each consulate at which H visa applications will be made. Separate petition must be filed for each L-1 alien.)</small>			
6. THE ALIEN(S) WILL PERFORM SERVICES OR LABOR FOR OR RECEIVE TRAINING FROM THE FOLLOWING ESTABLISHMENT: (Name of Establishment) <i>Westinghouse Broadcasting Co., Inc.</i>			
(Street and Number) <i>1619 Walnut Street Phila., Pa. 19103</i>	(City or Town)	(State)	(Zip Code)
7. PERIOD REQUIRED TO COMPLETE SERVICES OR TRAINING		8. WAGES PER WEEK	9. OVERTIME RATE
From (date) <i>1/14/72</i>	To (date) <i>1/31/72</i>	No. of days or months <i>17 days</i>	<i>3000.00 for 5 shows</i>
10A. VALUED AT		11. BY WHOM PAID?	
<i>transportation and rooms</i>		<i>sunknown WEEKLY Mike Douglas Entertainments, Inc.</i>	

ALL PETITIONERS MUST COMPLETE ITEMS 12A THROUGH 12C. If petition is for more than one alien, give required information for each additional alien in space provided on page 3. If the identity of the aliens is not known at present, you must furnish information concerning them as soon as that information becomes known to you.

12A. ALIEN'S NAME: (Last name in capital letters) Lennon (First name) John (Middle name) Ono

12B. OTHER NAMES (Show all other past and present names, including maiden name if married woman.) none

12C. NUMBER OF ALIENS INCLUDED IN THIS PETITION two

13. ADDRESS TO WHICH ALIEN WILL RETURN (Street and Number) Titterhurst Pk. (City) Ascot, Berkshire, England (Province) England (Country) England

14. PRESENT ADDRESS 105 Bank Street New York, NY

15. PROPOSED PORT OF ENTRY New York

16. DATE OF BIRTH 10/9/40 17. PLACE OF BIRTH England 18. PRESENT NATIONALITY OR CITIZENSHIP English 19. OCCUPATION artist singer, musician

20. TO YOUR KNOWLEDGE, HAS ANY VISA PETITION FILED BY YOU OR ANY OTHER PERSON OR ORGANIZATION FOR THE NAMED ALIEN(S) BEEN DENIED? YES NO

If you answered "yes", complete the following: Date of filing of each denied petition _____
Place of filing of each denied petition (city) _____

TO YOUR KNOWLEDGE, HAS ANY OF THE NAMED ALIEN(S) EVER BEEN IN THE U.S. YES NO (If "yes" identify each on Page 3)

21. NONTECHNICAL DESCRIPTION OF SERVICES TO BE PERFORMED BY OR TRAINING TO BE RECEIVED BY ALIEN(S) (THIS BLOCK NEED NOT BE COMPLETED IF PETITION IS FOR H-2 WORKERS)
To Co Host and perform on The Mike Douglas Show

22. (If you are petitioning for a trainee complete this block.)
IS SIMILAR TRAINING AVAILABLE IN ALIEN'S COUNTRY? YES NO

23. (If you are petitioning for an L-1 alien complete this block.)
(Check appropriate boxes.)
a. The alien has been employed in an executive; managerial capacity; in a capacity which involves specialized knowledge by _____ since _____
(name and address of employer) (date)

b. The petitioner is the same employer subsidiary an affiliate of the employer abroad.

FILL IN ITEMS 24 THROUGH 27 INCLUSIVE ONLY IF PETITION IS FOR H-2 ALIEN(S)

24. DESCRIPTIVE JOB TITLE OF WORK TO BE PERFORMED BY ALIEN(S) (Use title which corresponds to that used in job order placed with state Employment Service or Agency by petitioner for same type of labor. Where work in more than one job classification is to be performed by aliens, state number to be employed in each job classification.)

25. IS (ARE) ALIEN(S) SKILLED IN WORK TO BE PERFORMED? YES NO UNKNOWN

26. IS ANY LABOR ORGANIZATION ACTIVE IN THE LABOR FIELD(S) SPECIFIED IN ITEM 23 YES NO
(If "Yes", specify organization(s) and labor field(s).)

27. IS THE PETITIONER INVOLVED IN, OR ARE THERE THREATENED, ANY LABOR RELATIONS DIFFICULTIES, INCLUDING STRIKES OR LOCKOUTS? (Specify)

28. I HAVE NOT BEEN ABLE TO FIND IN THE UNITED STATES ANY UNEMPLOYED PERSON(S) CAPABLE OF PERFORMING THE DUTIES OF THE POSITION(S) TO BE FILLED. THE FOLLOWING EFFORTS HAVE BEEN MADE TO FIND SUCH PERSON(S): (Complete only if labor certification not attached.)

ALIEN PETITIONERS FILL IN ITEMS 29 THROUGH 31B.

29. LIST DOCUMENTS SUBMITTED IN SUPPORT OF THIS PETITION
H-1 Visa # NYC-N35201 for David Frost Show

THE DOCUMENTS SUBMITTED HEREWITH ARE HEREBY MADE A PART OF THIS PETITION.
I am willing (unwilling) to post any bond required as a condition to the approval of this petition.
I agree that as soon as known I shall furnish the District Director to whom this petition is being submitted with the names of those alien(s) not named herein.
If the petition is for temporary worker(s), I certify that I have a bona fide need of such worker(s).
If the petition is for trainee(s), I certify he is coming to the United States to participate in a bona fide training program.
I certify that the statements and representations made in this petition are true and correct in the best of my knowledge and belief.

A. SIGNATURE OF PETITIONER [Signature] 31B. TITLE (Must be petitioner or authorized agent of petitioner)
Assistant to Business Manager

SIGNATURE OF PERSON PREPARING FORM, IF OTHER THAN PETITIONER
I declare that this document was prepared by me at the request of the petitioner and is based on all information of which I have any knowledge.

(Signature) (Address) (Date)

LEON WILDES
ATTORNEY AT LAW
515 Madison Avenue
New York, N.Y. 10022
PLAZA 3-3468

CABLE ADDRESS
"LEONWILDES." N. Y.

January 31, 1972

Sol Marks, Esq., District Director
Immigration and Naturalization Service
20 West Broadway
New York, N.Y.

Re: John Winston LENNON
A17 597 321

Yoko Ono LENNON

[Redacted]

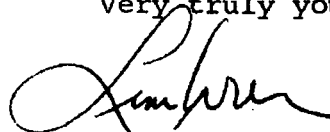
Dear Mr. Marks:

Attached are applications I-506 on behalf of the above named to reinstate status as visitors for an additional period of one month. The applications are filed at the suggestion of your office to afford my clients and the Government time to prepare for the filing of the applications which we discussed, under Section 203(a)(3) of the Immigration and Nationality Act. As stated, my clients are seriously considering eventual applications for residence.

In support of the instant application, I attach a letter from the attorneys in Houston, Texas, who are handling the legal matters relating to the custody of Mrs. Lennon's child by a former marriage.

Thank you for your consideration.

Very truly yours,


LEON WILDES

LW:mf
Enc.
By Hand

*Spurck done re Mrs. John Lennon
Dis. Council cases with
And Council Bureau.
OK to grant change of
status & extend stay
for 2-29-72
Josh shows for
Sol marks
1-31-72*

(b)(6)

NOTICE OF ENTRY OF APPEARANCE AS ATTORNEY OR REPRESENTATIVE

In re:
 I-506

DATE: January 28, 1972
 FILE NO.: A17 597 321

I hereby enter my appearance as attorney for (or representative of), and at the request of, the following named person(s):

NAME: <u>John Winston LENNON</u>			RELATIONSHIP TO I&N LAW: <input type="checkbox"/> PETITIONER <input checked="" type="checkbox"/> BENEFICIARY <input type="checkbox"/>	
ADDRESS: (APT NO.)	(NUMBER AND STREET)	(CITY)	(STATE)	(ZIP CODE)
	<u>105 Bank Street,</u>	<u>New York,</u>	<u>N.Y.</u>	
NAME:			RELATIONSHIP TO I&N LAW: <input type="checkbox"/> PETITIONER <input type="checkbox"/> BENEFICIARY <input type="checkbox"/>	
ADDRESS: (APT NO.)	(NUMBER AND STREET)	(CITY)	(STATE)	(ZIP CODE)

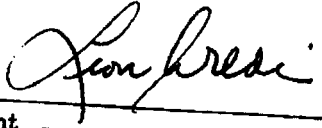
Check applicable item(s) below.

1. I am an attorney and a member in good standing of the bar of the Supreme Court of the United States or of the highest court of the following State, territory, insular possession, or District of Columbia New York, all courts and am not under a court or administrative agency order suspending, enjoining, restraining, disbaring, or otherwise restricting me in practicing law.

2. I am an accredited representative of the following named religious, charitable, social service, or similar organization established in the United States and which is so recognized by the Board: _____

3. I am associated with _____, the attorney of record who previously filed a notice of appearance in this case and my appearance is at his request. (If you check this item, also check item 1 or 2, whichever is appropriate.)

4. Others (Explain fully.) _____

Signature 	Complete Address 515 Madison Avenue New York, N.Y. 10022
NAME-Type or print Leon Wildes, Esq.	Telephone number (212) 753-3468

NOTICE OF ENTRY OF APPEARANCE AS ATTORNEY OR REPRESENTATIVE

In re:

I-506

DATE: January 28, 1972
FILE NO.: A17 597 321

I hereby enter my appearance as attorney for (or representative of), and at the request of, the following named person(s):

NAME: John Winston LENNON	RELATIONSHIP TO I&N LAW: <input type="checkbox"/> PETITIONER <input checked="" type="checkbox"/> BENEFICIARY <input type="checkbox"/>
ADDRESS: (APT NO.) (NUMBER AND STREET) (CITY) (STATE) (ZIP CODE) 105 Bank Street, New York, N.Y.	
NAME:	RELATIONSHIP TO I&N LAW: <input type="checkbox"/> PETITIONER <input type="checkbox"/> BENEFICIARY <input type="checkbox"/>
ADDRESS: (APT NO.) (NUMBER AND STREET) (CITY) (STATE) (ZIP CODE)	


Check applicable item(s) below.

1. I am an attorney and a member in good standing of the bar of the Supreme Court of the United States or of the highest court of the following State, territory, insular possession, or District of Columbia New York, all courts and am not under a court or administrative agency order suspending, enjoining, restraining, disbaring, or otherwise restricting me in practicing law.

2. I am an accredited representative of the following named religious, charitable, social service, or similar organization established in the United States and which is so recognized by the Board: _____

3. I am associated with _____ the attorney of record who previously filed a notice of appearance in this case and my appearance is at his request. (If you check this item, also check item 1 or 2, whichever is appropriate.)

4. Others (Explain fully.) _____

Signature 	Complete Address 515 Madison Avenue New York, N.Y. 10022
NAME-Type or print Leon Wildes, Esq.	Telephone number (212) 753-3468

UNITED STATES DEPARTMENT OF JUSTICE
IMMIGRATION AND NATURALIZATION SERVICE
128 North Broad Street
Philadelphia, Pennsylvania 19102
January 19, 1972

PHI N 3954

Mr. and Mrs. John Lennon
c/o Abkco Ind.
1700 Broadway
New York, NY 10019

Dear Mr. and Mrs. Lennon:

Your applications for change of nonimmigrant status from visitors for pleasure to temporary workers of distinguished merit and ability, authorizing your stay in the United States to January 31, 1972, are approved.

This approval applies only to your appearance on the Mike Douglas Show. A new petition by any prospective employer will be required for any other performance during this period, including a taped performance or any performance for which you receive no remuneration. The only kind of performance for which a petition is not required is one for your appearance in a bona-fide charity show in which all of the entertainers or performers receive no remuneration for their services.

Your engagement in any performance not covered by an approved petition, when required, may subject you to possible deportation proceedings for violation of your nonimmigrant status.

Very truly yours,

Bertram M. Bernard
District Director

UNITED STATES DEPARTMENT OF JUSTICE
Immigration and Naturalization Service
12 N. Broad Street
Philadelphia, Pa. 19102

NOTICE OF APPROVAL OF NONIMMIGRANT VISA PETITION OR
OF EXTENSION OF STAY OF H OR L ALIEN

January 17, 1972

NAME AND ADDRESS OF EMPLOYER OR TRAINER

Mr. Salvatore J. Fiore
Ass't. to Business Manager
Westinghouse Broadcasting Co./
Mike Douglas Show
1619 Walnut Street
Philadelphia, PA 19103

NAME OF BENEFICIARY OR BENEFICIARIES

John Ono LENNON
Yoko Ono LENNON

CLASSIFICATION

H-1

FILE NO.

PHI-N 3954

DATE OF APPROVAL

Jan. 17, 1972

PLEASE NOTE THE ITEMS BELOW WHICH ARE INDICATED BY "X" MARKS CONCERNING THE ABOVE BENEFICIARY(IES).

THE PETITION HAS BEEN APPROVED AND FORWARDED TO THE UNITED STATES CONSULATE AT WHICH THE BENEFICIARY OR BENEFICIARIES WILL APPLY FOR VISA ISSUANCE, ANY INQUIRY CONCERNING VISA ISSUANCE SHOULD BE DIRECTED TO THE CONSULATE AT _____

THIS SERVICE WILL BE UNABLE TO ANSWER ANY INQUIRY CONCERNING VISA ISSUANCE.

THE PETITION HAS BEEN APPROVED. IT IS INDICATED THAT THE BENEFICIARY(IES) WILL NOT REQUIRE VISA(S) TO ENTER THE UNITED STATES. NOTICE OF APPROVAL OF THE PETITION HAS BEEN FORWARDED TO THE INTENDED UNITED STATES PORT OF ENTRY. PLEASE NOTIFY THIS OFFICE IMMEDIATELY OF ANY CHANGE IN THE INTENDED PORT OF ENTRY.

THE APPROVED PETITION IS VALID UNTIL January 31, 1972

THE TEMPORARY STAY OF THE BENEFICIARY(IES) IS AUTHORIZED TO _____

REMARKS: **The petition has been approved.**

SEE ATTACHED SHEET

DOCUMENTS WHICH YOU SUBMITTED IN SUPPORT OF YOUR PETITION HAVE SERVED OUR PURPOSE AND ARE RETURNED.

IMPORTANT

1. THE BENEFICIARY(IES) OF YOUR NONIMMIGRANT VISA PETITION MAY NOT REMAIN IN THE U.S. BEYOND THE PERIOD FOR WHICH THE PETITION IS VALID OR ANY EXTENSION OF STAY AUTHORIZED BY THIS SERVICE.
2. YOU ARE REQUIRED TO NOTIFY THIS OFFICE PROMPTLY IF THE EMPLOYMENT OR TRAINING SPECIFIED IN THIS PETITION IS TERMINATED BEFORE THE EXPIRATION OF THE AUTHORIZED STAY IN THE UNITED STATES OF THE BENEFICIARY(IES).
3. PLEASE ADVISE THE BENEFICIARY(IES) THAT THE ACCEPTANCE OF EMPLOYMENT OR TRAINING NOT SPECIFIED IN THIS PETITION WILL BE A VIOLATION OF NONIMMIGRANT STATUS.

INFORMATION REGARDING BENEFICIARY'S DEPARTURE AND RETURN

DO NOT MAKE COPIES OF THIS NOTICE. YOU MAY FURNISH IT TO ONLY ONE INDIVIDUAL BENEFICIARY WHO DESIRES TO DEPART FROM AND RETURN TO THE UNITED STATES TO RESUME THE SAME EMPLOYMENT OR TRAINING DURING THE PERIOD FOR WHICH THE PETITION IS VALID OR FOR WHICH HIS STAY IN THIS COUNTRY HAS BEEN AUTHORIZED. ANY ADDITIONAL BENEFICIARY WHO WILL BE DOING SO MAY BE REFERRED TO THIS OFFICE FOR ISSUANCE OF A SIMILAR FORM. IF A BENEFICIARY HAS AN "H" OR "L" VISA WHICH HAS EXPIRED, HE MAY APPLY TO THE DIRECTOR, VISA OFFICE, DEPARTMENT OF STATE, WASHINGTON, D. C., FOR REVALIDATION OF THAT VISA PRIOR TO DEPARTURE AND MAY SUBMIT THIS NOTICE WITH THAT APPLICATION. ALTERNATIVELY, IF A NEW VISA IS REQUIRED, HE SHOULD PRESENT THIS NOTICE TO AN AMERICAN CONSUL ABROAD. IF HE IS EXEMPT FROM THE VISA REQUIREMENT, HE SHOULD PRESENT THIS NOTICE AT A UNITED STATES PORT OF ENTRY. IF THE BENEFICIARY DESIRES TO RETURN TO THE SAME EMPLOYMENT OR TRAINING AFTER THE EXPIRATION OF THE VALIDITY OF THE PETITION OR AUTHORIZED TEMPORARY STAY SHOWN IN THIS FORM, A NEW PETITION WILL BE REQUIRED. THE BENEFICIARY MAY BE READMITTED TO THIS COUNTRY ONLY IF FOUND ADMISSIBLE UNDER THE IMMIGRATION LAWS WHEN HE RETURNS.

Bertram M. Bernard

DISTRICT DIRECTOR

PHI-N 3954
Jan. 17, 1972

This approval applies only to those performances listed on this petition for which you have furnished the date and place of performance, contract, salary, etc. A new petition will be required for any performance not mentioned in this petition or for which you have not furnished specific information as above. A performance not covered by this petition will subject the beneficiaries to possible deportation for violation of status.

Attachment to Form I-171C dated January 17, 1972.

79

CD 212.24-C
January 12, 1972

FILE

Assistant Commissioner
Adjudications

John W. O. Lennon, A17 597 321 and Yoko Ono Lennon,

Mr. Anthony Chillon, Immigration Examiner, Philadelphia, telephonically advised on January 12, 1972 as follows concerning subjects:

A nonimmigrant visa petition on Form I-129B has been filed in behalf of subjects by the Mike Douglas Show. The petitioner desires to make five tapes with the subjects during the 17-day period between January 14 and January 31, 1972. The tapes will be televised sometime during February 1972. If the petition is approved the subjects will also require a change to H-1 classification.

After the matter was considered and discussed in the Central Office, I telephoned Mr. R. H. Ffrench, Deputy Regional Commissioner, Richmond and advised as follows:

1. The petitioner should be requested to furnish an explanation of the need for 17 days to make the 5 tapes.
2. The subjects should be requested to submit a signed statement setting forth the date and place of each performance or TV taping in which they have participated since their last arrival in the United States on August 13, 1971. If the subjects have participated in any performances or tapings without requisite approval of nonimmigrant visa petitions they should be advised by letter that such unauthorized activities constitute a violation of their nonimmigrant status. A copy of the notification should be sent to each person or organization responsible for the performances or tapings.
3. The subjects should be requested to submit a statement concerning their future plans with regard to residing in the United States.

After the requested information and statements have been obtained, Mr. Ffrench will advise the Central Office so that a determination may be made concerning the Mike Douglas petition, and change in nonimmigrant classification.

CC: W/T - John LEMMON

✓ CC: A17 597 321

TC:SB:dmm

CC: file held in NYC)