

About LIFE—about people starving, about too many people being on the planet, about the possibility that freedom is going to be challenged from whatever direction I still feel like the old Tommy—the old British soldier—who's going to battle on for his freedom to be boring. Or whatever he wants. How long do you have to keep on fighting?

Frustration is not something which is ever cured—it's something you learn to live with, right because nobody ever gets their way. That's not what life's all about, because life is conceding to one's neighbor.

But all this sounds much more abstract, didn't feel at the beginning. And maybe the new songs . . . 'The Seeker,' for example, are more abstract . . .

Well, 'The Seeker' is about someone who's looking, he doesn't know what for, but it's obviously for himself. 'Substitute' for example was saying, I'm frustrated, put me somewhere else, do something with me, I'll try anything. Same song, but the first was better. We just put 'The Seeker' out because someone said we needed a new single. What was happening was that after Tommy we felt a need to continue working, but the American nation felt a need to keep 'Tommy' happening, and we got to a point where we had to say very clearly what we wanted to do. So I decided to stop pissing around with Edward Heath and the police commissioner and piss around instead with the people I feel I can really mess with—I mean the young antagonizers, with the rebellion, because that's where fun is, that's where life is, that's where I want to be. But I want to be their representative, in me, and The Who, saying, all right have a revolution, and I'll keep playing my guitar, but FEED me, because you fed me before with money, and now I need something else, but don't kill my kids because if you do that I'll kill you. So there's this whole mix-up of emotions, and the song that expresses it is 'Won't Get Fooled Again.' It's as 'now' a Who single as we've ever done.

of, and ended up having to have eight stitches in my head. But the stage is a sacred place because it's a place where, if you like, we don't exist. I mean now I exist, now I'm Pete Townshend, I can walk around the streets, and do what I like, I'm an individual. On the stage I'm not . . . you become just a reflective surface, a vehicle or mirror by which the audience can see themselves. That's what rock's all about. A simpler way of saying it is, supposing you're on stage, you're a really good band, the crowd is in a good mood, it's going to get better and better because the audience at one side can see those at the other side through you. 'Cos you can see them all and feel them all.

I think there's a kind of contradiction in The Townshend theory of rock. Oh no, there isn't mate. That's where you're wrong. I mean, I'm the only person who knows what rock and roll's all about. I'm the only true rock critic. No, I mean there might be a contradiction in what I've just said, I wouldn't go along with all that.



Daltrey

And this in itself can become a frustration. The same kind as my own now. The funny thing about rock is that as a musical thing it can on the surface ram home ideas and feelings and moods which inside are problematical. So you might have a frustration but you can actually tell people about it in an exhilarating and exciting way.

Which is what the new songs do in exactly the same way as before. I thought there was some Stones influence, in the single for example.

We're very Stones influenced, but not me as a writer. I mean one of my favorite guitarists is Keith Richards, I tend to play a bit like him, and nobody seems to notice that—which is probably a good thing. Glyn Johns, who's now engineering and co-producing with us (and worked on 'Sticky Fingers') fell about when I told him I pinched my arm-swinging movement from Keith. When I was about 17 I went to see the Stones and he was swinging his arm like a windmill. He's forgotten all about it now.

What about the other new songs on the album? Really hard to talk about it, it comes from so many different sources. You probably know we started off this year trying to get a film together but of a theatre experiment. Well, a lot of the songs have come out of that. So they've got a lot of little technical niceties about which we play too (Like 'Don't Get Fooled A...'). Others are just ordinary songs that come out of the air. We've got two albums, only one of which is being put out. The other's being kept till we need it.

What you were trying to do at the Young Vic theatre was to get kids from local youth clubs into the auditorium, preferably kids who weren't particularly interested in rock, and then get them involved in the performance you were going to give. . . . combining theatre and rock. . . . and then to film the resultant happening. Yeah, that's putting it very simply. To go into it at any length, it gets more and more confused, and that's why it broke

about. I think it might be the amount of problems they've got and the way they deal with them. In England you never know what anyone's problems are because they never bloody talk about them. In the States it's very famous and it gives you a way to fit in and react to the country, before you go there. With the American media being so complete, you know what's happening to everyone. You mean you get the fodder you don't get in England. Definitely.

And the audiences? I think English audiences might be better. American audiences are often very confused 'cos one minute you're their idol because of your music, next minute you're a bastard because you make 'em pay to come and hear it. Which is confusing to me, being brought up in the capitalist society as a (enormously heavily) I don't see why people shouldn't pay to be entertained. It's different maybe because people in England know more about our history. They know we were originally a singles group, that we used to wear pop art clothes and all that. In America we sprang up as a prodigy out of the air.

What happens after the two American tours? Well, we've always been a very self-destructive group. And now we're in the most dangerous position in our career—because at last we've got some security. There's a grave danger the Who are nearer to breaking up than ever before because now we're secure it would be possible to break up. Before, we'd have been nobodys on our own. Do you think you will?

One day, yeah. Not very soon though because we've like got bookings till 1972. Are we ever going to hear anything of the demos you made for 'Tommy' and so on? Well that ties up with the idea of a solo album.

Do you see that happening soon? Yeah, well I'd really like to do that anyway, but I don't see it has to be done outside the context of The Who. I'd like to get the rest of the group to agree to it, and I think they will now.

attached to the string on your finger would swing in the "no" direction for the unmarked ones and the "yes" direction for the marked one. You refuse to believe the fact that your body knows which card is marked even if you don't. You have telepathy and yet you still refuse to acknowledge your instincts. Somebody tells me that he didn't like my films. But why did you come, I ask him. He doesn't know why but his body knows and the fact that he obeyed his body is truly beautiful. And the fact that he's there means that eventually he'll get my message. People will understand my work, when my work is necessary to them. They would then suddenly start to realize my work. If my work is not necessary to them, they will

never understand it, and they don't have to understand it. So I'm not worried.

Did John immediately understand your work?

John is an unusually understanding man and it's rare to find anybody who understands my work as much as John does. When John came to my gallery show and he asked me if he could hammer a nail into my painting I told him it would cost him five shillings. Since he never carries money with him, he asked if he could hammer an imaginary nail and pay me in imaginary money. I said to myself, "Here's a guy playing the same game that I'm playing," and it made me feel wonderful. I'm so thankful that John is John. John and I can speak for each

and at the press conference nobody would ask either of us a serious question about our films. They just wanted to know why the Beatles broke up and whether they would ever get together again. The reports that appeared in the New York papers about our films were also filled with great inaccuracies.

What are your future movie plans?  
There are two films that I'm going to make alone and John and I are going to make one jointly called "In Your Own Grapefruit." John is going to direct his part which is based on writings from his book and I'm going to do mine.

Are your films going to receive commercial distribution?  
I don't know. We can't get a distributor because they think our films are freaky.

other. Now when I work alone it seems as if I'm working without a mirror. John is my mirror and now I know what I'm doing. He is an understanding man, he's a real person in the every deepest sense of the word. He doesn't sweet-talk me or flatter me; with me, he's just himself and the fact that he's being himself makes me happy. That is the highest compliment he can pay me, and it gives me strength.

Can you describe the experience of showing your films at the Cannes Film Festival?

Cannes was great. We met other film makers and we saw some very interesting films. It, however, saddened John because he is a serious and beautiful artist

#### THE FILMS OF YOKO ONO

From 13 Film Scripts by Yoko Ono London '67

Thirteen Film Scores by Yoko Ono contains instructions for both imaginary films and films that Miss Ono can realize herself. Yoko's films are always in various states of conception, editing and change.

The completed films include:

Film No. 4 — Boffoms  
Film No. 5 — Rape (or Chase)  
Film No. 12 — Up Your Legs Forever  
Film No. 13 — Fly

The films by Yoko Ono and John Lennon include:

Self-Portrait  
Smile  
The Ballad of John and Yoko  
Two Virgins  
Give Peace a Chance (two versions)  
Cold Turkey  
Instant Karma  
Erection

FILM NO. 12

up your legs forever  
The camera work of the film should constantly go up, up, up non-stop. Collect 367 pairs of legs and just go up the legs

#### On Film No. 4

(In taking the bottoms of 365 saints of our time)

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

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

In 50 years or so, which is like 10 centuries from now, people will look at the film of the '60's. They will probably comment on Ingmar Bergman as meaningfully meaningful film-maker, Jean Luc Godard as the meaningfully meaningful, Antonioui as meaningfully meaningful, etc., etc. Then they would come to the No. 4 film and see a sudden swarm of exposed bottoms, that these bottoms,

ter. This film, in fact, is like an aimless petition signed by people with their anuses. Next time we wish to make an appeal, we should send this film as the signature list.

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

YOKO ONO  
London '67



# YOKO THE RECORDED ARTIST

**IV. YOKO, THE RECORDING ARTIST**  
*John seems to love Fifties rock. Do you share that affection?*

All music is beautiful as long as it deals with human emotion. Even noise is beautiful. I like music so much that I love it in all its styles. John and I are very emotional people. There's an abundance of emotion between us. We love so many things and so many people that sometimes it gets out of hand. It gets to be almost hopeless. We tell each other, it's been four years since we've met, two years since we've married, why do we love each other so endlessly? Shall we cool it a little? Yes, let's cool it a little, but cooling is the hardest thing for us. *Were you involved with the Beatles music before you met John?*

No, I didn't know about it. Somebody had told me about Bob Dylan but the person who told me was a square lawyer or something like that and so I didn't bother with Dylan's music either. I was too deeply involved with my own thing. Some

and are, therefore, limitless. I asked people at my silent concerts to create this mind music in their own minds. By giving this instruction I was able to communicate in a more telepathic sort of way. The whole thing was mental telepathy. Each person would create and project his music into the mind of another person. I had sung the way I sing now around 1960, then I turned to mind music. Around the time I met John I had become so lonely doing mind music that I was ready to begin screaming again. I had to scream again for my own physical health.

*You have such a soft speaking voice. Where does all your sound come from?*  
In my operatic training I learned to support my voice for long periods of time. I learned to use my stomach and my chest, rather than my throat, to sing, though I use a lot of throat singing these days.

*Would you compare the difference in backing during your Event days with the*

**Plastic Ono Band?**

In the early sixties I just used strings with my voice and created the beat with my movements. The rhythm was sort of connected to my breathing. Rock has a more definitive beat. It's basic and has lots of drive and energy. I like it.

*"Open Your Box" has been censored all over this country.*

That's right. In London they asked me to change some of the words. I didn't; I added more echo and now you can't hear the words easily. Still, it's quite different from what I wanted. My original song was killed and what I really would like is to have it back again.

*What were the objections?*

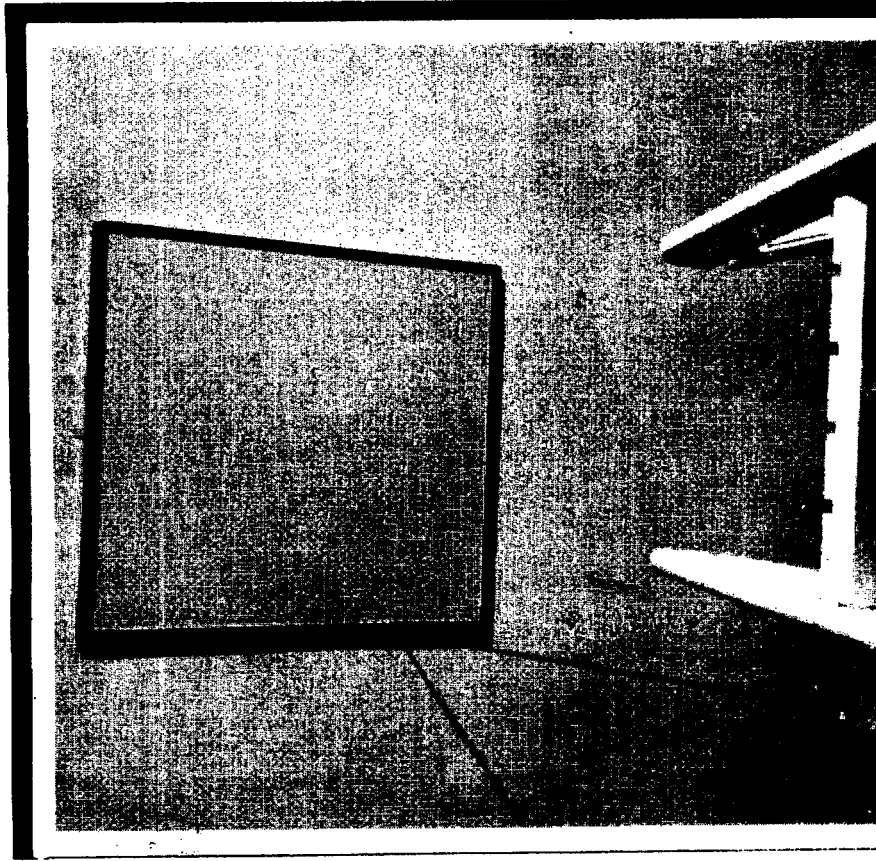
People thought of it as a sexual song when it really was a social song. It was supposed to pair with John's "Power to the people." When we make a single we like to make songs that have connections to each other: "Cold Turkey" and "Don't Worry Kyoko," for example, basically have the same message. They both deal

# YOKO THE ARTIST

Here's a quote from John, about a visit to a gallery show of yours, the show at which he met you. "But there was another piece which decided me for or against the artist, a ladder which led to a painting which was hung on the ceiling. It looked like a blank canvas with a chain and a spyglass hanging on the end of it. This was near the door when you went in. I climbed the ladder. You look through the spyglass and in tiny little letters it says 'yes'. So it was positive. I felt relieved. It's a great relief when you get up the ladder and you look through the spyglass and it doesn't say 'no' or 'fuck you' or something, it said 'yes.' "Do you consider yourself a positive force?"

I'm a hopeless optimist. Otherwise, how could I go on for ten years doing work people refused to understand and not commit suicide? I don't go crazy and basically I believe in people. I think

have a beautiful and the whole universe



## "I'm so thankful that John is John."

is in them. A human being is a marvelous creature and has tremendous courage, more than he thinks he has. As for my art, let me say this. Artists are not creative. What more does one want to create? It's all here already. I hate the artists who think that their art is creative. I call that kind of art "fart." These artists who make a big lump of sculpture and call it art are just narcissists. Why occupy a big space with some huge lump of sculpture, when there are people starving and people don't even have enough room to find a place to sleep? Everyone on earth has creativity. A housewife has creativity. She can create a baby every year if she wishes to. Look at children! Children are marvelous painters. Professional painters struggle for years to paint as if they were children. Children are just as creative as the people whom society considers artists and creative artists are just good enough to be considered children. Creating is not the job of the artist. The job of the artist is to change the value of things. Here are two stories that illustrate my point and they're both true.

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

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

changed the value of money by his actions, he's an artist too, though he may not know it.

Artists must not create more objects; the world is full of everything it needs. Let's just change the values of the things that are here. Marcel Duchamps put a toilet bowl on a platform and the toilet bowl didn't change and the platform didn't change, but the value of the toilet bowl changed. In order to change the value of things you've got to have brains and know about life and know about politics. You have to be more than a child.

In this very same sense you have artists in this country like Jerry Rubin and Abbie Hoffman. I've met them and they radiate something that is sensitive and artistic, when most of so-called artists these days are like businessmen.

*What is the relationship between the artist and revolution?*

Many revolutionaries believe that art is dead. They despise the artists who show in galleries and are caught up in the

traditional art world. Artists themselves are beginning to lose their confidence. They don't know whether they are doing something that still has value. I was no exception. I felt a bit guilty — like many

**"Children are just as creative as the people whom society considers artists, and creative artists are just good enough to be considered children."**

other people, — because I did not join a violent revolutionary movement. I kept asking myself, why aren't I active in the revolution? Why am I not that radical? But then I realized that just as creativity is very simple, destruction is very simple too. Violent revolutionaries are trying to destroy the establishment. But killing is such an artless thing. All you have to do is point a Coke bottle in the right direc-

tion and you can kill someone. That's very artless and that's not the job of the artist. Anyone who is willing to risk his life and waste his precious time thinking about and fighting the establishment is basically an establishment type person. "I really dig you," these people are saying to the establishment. People who are violent revolutionaries most often become the new establishment after they destroy the one they hate. As an artist I like to fight the establishment by using methods that are so far removed from establishment-type thinking that the establishment can't fight back. They can't prevent or stamp out my events. We can all try to change the values of the world to such an extent that the establishment has no more power because it is of no value to anyone anymore.

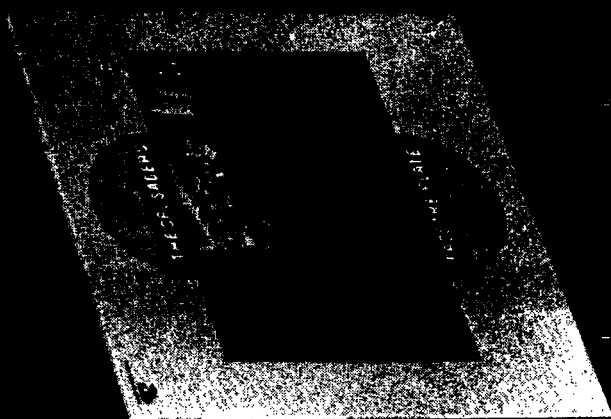
*John and you were engaged in a series of activities revolving around peace. I assume that the purpose of these activities was to change the values of the world.*

Together we have done many things that the establishment couldn't stamp on.



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OUR MIDDLE NAME.**



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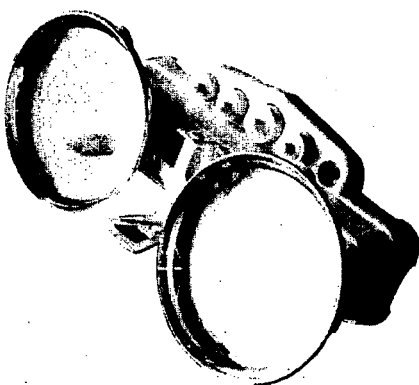
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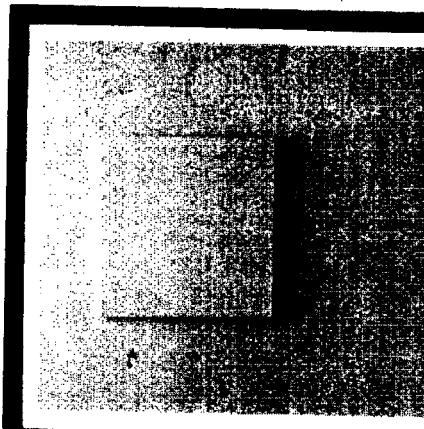
The Bed-In, for example, was an event that did not exist within the domicile of the establishment. They couldn't cope with it, and the fact that they couldn't dictated the methods that John and I had to use. Everything that I've ever done had this purpose in mind. That's what the Beatles did too. When John left the Beatles he reminded me of the man and the Golden Temple. John loves the Beatles; he loved what the Beatles did, and he made them exist eternally as a myth.

*If Jerry and Abbie were to inspire violent behavior, would you still consider them artists?*

I don't know what Abbie and Jerry will do. They have immense potential. They are very free spiritually in the same way John and I are. I don't know their plans for tomorrow. And their plans for tomorrow might be marvelous and

the sense movements are doing what I did then. In 1982, in a taped interview, and since then I have explained that my instructions were "to act out madness in order not to go insane," and that is precisely what Primal Scream therapy claims to do. I was doing it in the form of Art. My scream pieces are the Primal Scream acted out in art form. Primal Scream was accidentally discovered through a patient who experimented an avant-garde concert in London called Destruction In Art Symposium (DIAS) which is very significant. You can not really call it an accident when you know that the role of most good avant-garde

**“Artists must not create more objects; the world is full of everything it needs. Let's**







art is to act out madness in order to prevent one from going insane. (I was invited to perform in that particular DIAS meeting and was present there which to me was a beautiful surprise later when I found out that that's how Primal Scream was discovered.)

The role of good art is to instigate ideas in others. And it's nice to see it happen before your eyes.

*I understand that you ran a famous salon in New York City for artists and other celebrities who were connected to the art world. If you had a salon today, whom would you invite?*

That's a misconception that people have about me. I was living on Amsterdam Avenue and I needed a loft in which to do my work. Finally, I found one and I gave my own concerts and art shows because no producer would think of giving them. My loft was a workplace that famous people happened to come to because it was an interesting place to visit. I was very poor and certainly not a young lady who gathered the famous about me in order to call attention to myself. I was very shy in those days and I could not even express my work properly. I created a painting to be stepped on and many artists (Marcel DuChamps, Max Ernst, Bob Rauschenberg, Jasper Johns, etc.) stepped on it and didn't even know it was a painting. I went to a party with a crutch and acted as if one of my legs hurt. Everyone was so attentive to me but for all the wrong reasons. I didn't tell anyone that this was a crutch event and so they didn't know how to respond in the way I wanted them too. I needed to make instructions for people then because I was too shy to tell them myself.

*You seem to share many of Isadora Duncan's ideas. Is this an accurate comparison?*

Isadora was a tragic case because her society refused to understand her. For the past ten years, my life has been like Isadora's. The society in which I lived was crazy even though society preferred to think that it was my work that was crazy. All I can say is that, thankfully, things are finally getting better for me.

viously, my work is concept art and it is meant to be performed in actual situations. But when I conceived my pieces, many people thought they were too far out. In order not to lose my ideas I had to write them down. I understood that I might never be able to communicate using existing forms, because galleries were not going to put up money for me. Therefore, to have some form of communication, I wrote it all out. Besides, some of my ideas are impossible to realize and I turned them into instructions hoping there might be someone who could turn them into reality someday. You see, I want to give people a seed so people can plant it. Alexandro Jodorowsky, one of the very few contemporary artists I respect tremendously, explained: "When one creates a psychedelic film, he need not create a film that shows the visions of a person who has taken a pill. Rather he needs to manufacture the pill." That's what I'm doing with my instructions. Instructions are pills — not the result of pills. I want to give people a blank canvas so they can participate and construct on it. And the blank canvas could become a letter of communication that goes to more and more people and becomes longer and longer. The blank canvas is saying "I cannot give you anything. You must see that you have to do it. Because you are it. I am not. I can only encourage you by passing you the canvas."

*How do you create an instruction for a large number of people?*

In 1964, in Judson Hall in N.Y.C., I created an event called "Dawn Piece" which was to go on until dawn. I asked everyone to shout the first word that came into their minds. The audience shouted their favorite motto or "mommy", "daddy", "I hate you", etc. and they went on and on and on. They were able to free themselves of all their aggravations. And it made beautiful music. Once I turned the lights off and instructed my audience to touch the first part of the body they could of the person next to them and just go on touching and rubbing it. Everybody giggled but believed that touch was very important. Now Essalen Institute and encounter groups and all of

## Booker T. and Priscilla

When Booker T. Jones and Priscilla Coolidge fell in love, they saved each other's lives. Children of the South of both its pleasures and its pains, they separately went through experiences which estranged them from their livelihood and first love, music.

The story can be traced back to Memphis, where Booker T. joined a high school rock and roll combo as a sax player. The pay was low, the hours bad, but the music held sway and Booker moved on to form his own group - the now world-famous M.G.'s - whose million-selling debut single "Green Onions" sent Booker on the road to lasting musical success.

But five years of pressure from others to duplicate his initial success caused Booker to detour to Indiana University Music School, trading the top forty for training in a purer art. When he returned to Memphis, he was more than equipped to build music from the ground up, and for several years had made classic hit singles with the M.G.'s, Otis Redding and Sam and Dave as Stax Records' head producer. Finally, the machine-like precision Booker looked to step out alone. He looked to step out alone.



until she was drained of spirit. Scaring lights, audiences and their insults robbed her music of offered both her and those who publicly altogether



drunks, inattentive the joy it had once heard it. She quit for awhile.



Then Priscilla met Booker. They were mutual keys to important doors for each other; one thing led to another, a change of scene, some help from friends and admirers alike, and they found themselves with renewed energy recording for their Share Productions company on A&M Records. It was to be an album to finally say the things so necessary, about themselves, where they'd been and gone, about their music and about those who might hear it.

Booker and Priscilla left Tennessee and came to the coastside hills of Southern California to live and make music Memphis wouldn't allow. Two long stories of frustration have melded into one of joy; their first offspring is called Booker T. and Priscilla and everyday is the birthday party.



SP3504 on A&M Records and Tapes.

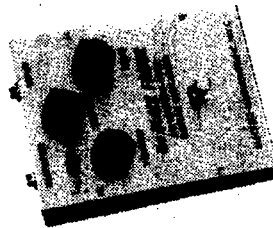
2 Record set for the price of one.



**TAPE REVERSE SIMULATOR** — Lets you control an exponential build-up and fast decay of your guitar or bass signal over a fixed signal range. This capability gives your live playing the weird effect similar to a pre-recorded tape that is played backwards.

**ATTACK EQUALIZER**—Allows you to suck out and emphasize the BITE you get just when your pick plucks the strings. The attack control, used in conjunction with the tone and booster controls, will give your instrument as much balls as you want, letting you taste and feel each note.

**BLACK FINGER** — A totally DISTORTION-FREE guitar sustainer that gives pure clean lengthy controlled sustain. This 80db compressor can stretch chords as well as single notes, with an infinite bell-like clarity.



## MIKE MATTHEWS FREEDOM AMP

Free yourself from the bureaucratically dominated sources of electricity.

This 400 watt peak PORTABLE amplifier uses patented low drain circuitry which allows it to operate on standard flashlight batteries. Just one specially designed super heavy duty 10" speaker is all that's needed to pump out all this power making this unit the most compact, rugged guitar amplifier developed to date. Its built-in Attack Equalizer Control System allows you to zero in on just the BITE you want.

**LPB-1** This linear power booster is a compact solid state preamplifier that can up to triple the acoustic output of any amplifier. It will increase guitar sustain and improve the performance of all fuzz-tones, and wah-wah pedals.

**SCREAMING BIRD** A treble booster that will give your instrument the razor sharp cut of a screaming harpsichord whose strings are whipped instead of plucked.

**MUFF** This funkiest distortion device will give you that dirty sound reminiscent of the natural distortion of the tube amps used by the Rhythm and Blues bands of yesteryear.



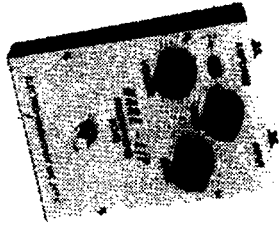
The MIKE MATTHEWS FREEDOM AMP will let you—

- play your axe while traveling to a gig.
- blast out in the solace of the woods.
- lead a pilgrimage to the

MIKE MATTHEWS FREEDOM AMP

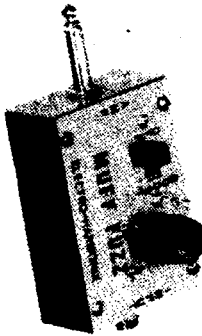
**BIG MUFF** — This finest distortion device is high on sustain and low on distortion. It is designed for the guitarist who wants his axe to sing like a humming bird, with a sweet violin-like sound. The sustain control allows you to optimize long sustain with a hint of harmonic distortion.

**HARE-LIP MICROPHONE ECHO** — Gives the singer echo effect electronically, and at one tenth the cost of the mechanical tape echo units. In addition to the echo speed and intensity controls, this unit has an adjustable booster to control the increase of regular microphone volume.



All of the units in the above column are housed like the Hare-Lip—with heavy duty stainless steel construction and three controls.

**EGO** This microphone booster is designed for the vocalist whose P. A. system isn't strong enough to cut through the noise generated by the other members of the band. The Ego will match any microphone and up to quadruple the output of your P. A. system.



(ALSO AVAILABLE AT YOUR RETAIL MUSIC STORE)

All Electro-Harmonix accessories, both factory wired units and kits, are guaranteed for three years. They are compatible and modular. Any combination of more than one unit will give you an infinite variety of sounds.

Enclose a check and Electro-Harmonix will pay shipping. Or, if more convenient order C.O.D. for cost plus shipping. Enclose a 10% deposit on C.O.D. orders. (C.O.D. orders are limited to the continental United States).

**electro-harmonix** CD 704  
15 West 26th St., New York, N. Y. 10010

	Factory Wired	Complete Kit
<b>MATTHEWS AMP</b>	\$179.00 <input type="checkbox"/>	\$129.00 <input type="checkbox"/>
<b>TAPE REVERSE</b>	69.95 <input type="checkbox"/>	49.95 <input type="checkbox"/>
<b>ATTACK EQUALIZER</b>	49.95 <input type="checkbox"/>	34.95 <input type="checkbox"/>
<b>BLACK FINGER</b>	69.95 <input type="checkbox"/>	49.95 <input type="checkbox"/>
<b>LOW FREQ. COMP.</b>	59.95 <input type="checkbox"/>	42.00 <input type="checkbox"/>
<b>BIG MUFF</b>	39.95 <input type="checkbox"/>	26.95 <input type="checkbox"/>
<b>HARE-LIP ECHO</b>	39.95 <input type="checkbox"/>	26.95 <input type="checkbox"/>
<b>LPB-1 (plug into amp)</b>	14.95 <input type="checkbox"/>	10.50 <input type="checkbox"/>
<b>LPB-1 (plug into inst)</b>	14.95 <input type="checkbox"/>	10.50 <input type="checkbox"/>
<b>BIRD (plug into amp)</b>	17.95 <input type="checkbox"/>	12.95 <input type="checkbox"/>
<b>BIRD (plug into inst)</b>	17.95 <input type="checkbox"/>	12.95 <input type="checkbox"/>
<b>MUFF (plug into amp)</b>	18.95 <input type="checkbox"/>	13.75 <input type="checkbox"/>
<b>MUFF (plug into inst)</b>	18.95 <input type="checkbox"/>	13.75 <input type="checkbox"/>
<b>MOLE (plug into amp)</b>	19.95 <input type="checkbox"/>	14.25 <input type="checkbox"/>
<b>EGO (2 female jacks)</b>	14.95 <input type="checkbox"/>	10.50 <input type="checkbox"/>

- Enclosed is total check for order \$.....
- Ship C.O.D. Enclosed is 10% deposit \$.....
- Please place me on your new product announcement mailing list at no charge.

Name.....

Address.....

City..... State..... Zip.....

# DISCOGRAPHY

"TWO VIRGINS" — JOHN LENNON AND YOKO ONO (Tetragrammaton T 5001)

Released November, 1968  
Composed and Produced by John Lennon and Yoko Ono

"UNFINISHED MUSIC NO. 2: LIFE WITH THE LIONS" — JOHN LENNON AND YOKO ONO (Apple ST 3357)

Released May 26, 1969  
Composed and Produced by John Lennon and Yoko Ono

"WEDDING ALBUM" — JOHN LENNON AND YOKO ONO (Apple SMAX 3361)

Released October 20, 1969  
Composed and Produced by John Lennon and Yoko Ono

"THE PLASTIC ONO BAND LIVE PEACE IN TORONTO" — PLASTIC ONO BAND (Apple SW 3362)

Released December 12, 1969  
Produced by John and Yoko (Bag)  
(The Plastic Ono Band consisted of John Lennon, Yoko Ono, Eric Clapton, Klaus Voormann, Alan White)

JOHN LENNON — PLASTIC ONO BAND — JOHN LENNON AND THE PLASTIC ONO BAND (Apple SW 3372)

Released December 11, 1970  
Produced by John Lennon and Yoko Ono and Phil Spector  
(The Plastic Ono Band consisted of John Lennon, Yoko Ono, Ringo Starr and Klaus Voormann)

YOKO ONO — PLASTIC ONO BAND — YOKO ONO AND THE PLASTIC ONO BAND (Apple SW 3373)

Released December 11, 1970  
Produced by John Lennon and Yoko Ono  
(The Plastic Ono Band consisted of Yoko Ono, John Lennon, Ringo Starr, Klaus Voormann, "Ags" features Ornette Coleman, Edward Blackwell, David Izenzon, Charles Haden)

**SINGLES**

GIVE PEACE A CHANCE — REMEMBER LOVE — PLASTIC ONO BAND  
COLD TURKEY — DON'T WORRY KYOKO — PLASTIC ONO BAND  
INSTANT KARMA — WHO HAS SEEN THE WIND — PLASTIC ONO BAND  
MOTHER — WHY PLASTIC ONO BAND

everybody who wanted to play would all be part of the band. John made a beautiful sculpture piece for me in which we glued transparent boxes with hands to a little stand. We actually made a few transparent stands and we were going to send them all over the world and let people play any music they wanted to. And that became my band. John gave it the name, Plastic Ono Band.

*The Plastic Ono Band comes to life though. It doesn't exist merely as a concept.*

Every time we record, it comes to life. And we've had a few live concerts also. But we don't have a fixed number of members. Anyone who happens to be in the room can join. Sometimes, people who do not even play an instrument get up with us. They shout! They scream! It's marvelous!

*Do you enjoy gigging?*

I love it.

*When are we going to see another performance of the Plastic Ono Band?*  
John and I do not like to plan ahead. That is not in the spirit of the Plastic Ono Band. For example, we were very pleased with the thing we did with Frank Zappa at the Fillmore East. The chemistry of three big freaks—Zappa, John, and I — worked out very well. And we didn't even know we were going to do it until the last moment.

*John has said that you've taught him a great deal about music.*

It's vice versa. He's very sweet to compliment me like that. He is a very accomplished musician and there's nothing anybody can teach him. But at the same time he's flexible enough to be taught by the wind if it has something to teach him. That's why he grows so rapidly. He's been playing for fifteen years and his work would become anachronistic if he wasn't always up to something new. He's absorbed anything that I had and I've absorbed anything he has. But we are such distinct individuals that we can't surrender completely to what the other does. So, in a way we're doing quite well. It's quite a good mixture.

*Do you want a hit single?*

with intense feelings and intense emotions. "Open Your Box" implores people to really open up. People are still afraid of opening up. But the doors that inhibit the world are all gone now. Why should the fact that we are going to live in a doorless world be inhibited because people are afraid? That's what I was thinking of when I sang, "Yeah open, open up, baby, open, open..."

*How do you create an album cut like Open Your Box?*

You can have a molecule, the smallest substance in the world, and you don't understand how it moves. Someone wins a Nobel Prize by saying that it moves in a continuous and successive pattern. The next year someone wins a Nobel Prize for saying the exact opposite. Molecules, after all, are so small that once you put a light on them you change their movement and you can never tell for sure how they really do move. People are like that. You can attempt to film reality but once you turn on the lights, people become self-conscious and their thought processes change. You never really can tell what the real person is like. Therefore, there is a part of life that can never be recorded or articulated. Language fails you because language simplifies reality. Logic fails you because logic is also a simplification. Logical processes can destroy this intangible aspect of life. Therefore, when I make a song I just follow my intuition. I improvise. I use my feelings. I tell the band, "Let's do something slow" or "Keep it quiet" or "Let's tighten it up." We all just play it by ear.

*Is it easy for John to improvise along with you?*

John is a fantastic musician. Musically, he is extremely intuitive and he can use the guitar to express things that transcend all logical processes. Since we both have the same aim with reference to reality, we both work very well together.

*How do you decide when you have a take?*

First, I set a backing. In doing this I have to sing along to set the mood. We then play by ear and if someone makes a

all, and then we stop. And that's our final take

Which of your songs do you like best? "Open Your Box" is really one of my best. "Why" and "Why Not" are also good. I also like "Paper Shoes," but this is a logical question and I really can't answer logical questions about my songs. If I could, I'd use words instead of music. In my album, there's an end piece that says, "Don't worry," the part of my album before he goes to sleep each night and then he feels he can sleep. That makes that one line a good song. There's howling in the background of "don't worry" — done not by me for once but by dogs. That's good music too. Everything can be music if it fulfills the musical need.

Are there any other people doing your kind of singing?

People tell me they've heard similar things done lately. I hope so. I'd like to see more people copying me. But the mere fact that the kind of thing I do wasn't even accepted ten years ago tells you that it probably was never very popular. I think I have a certain style of my own but everyone has his own style. There are no two roses in the whole world that are identical. I'd just like to see more people doing my kind of thing — not reproducing it exactly — but performing with the same attitude that I have. You must follow your intuition, moment to moment, with as much devotion as you can.

Where does the name Plastic Ono Band come from?

I had a concept for a band that would never exist — a band made of transparent boxes with tape recorders and record players in their stomachs. It was admittedly a cynical attitude about bands, saying that a tape recorder and a record player could do just as well. But it led me to the idea of a conceptual group, an imaginary band without actual people in it. I conceived of the idea of a group that didn't have a set number of members, a group that could accommodate anyone who wanted to play with it. Everybody in the audience and

possible. That's really the purpose of art — to communicate with everybody. Having a hit single would be nice but it's not my obsession. I would rather make something that is more artistic than comprise.

How do you feel about, "Jesus Christ, Superstar" and this wave of religious rock?

It's all very deceiving. Publicity projects an illusion that there's this thing going on. I don't think there's a huge Jesus cult. There is probably a very active one that receives huge publicity.

How could you feel if there was a huge Jesus cult?

I wouldn't feel anything. There will always be basic human insecurity. People will always need that huge father figure. Hitler was a father figure. So was Napoleon. If they didn't have a Jesus, they'd have something else. And if there wasn't organized religion they'd worship pop stars and if there were no pop stars they'd worship philosophers. It's all the same thing. It's not so terrible, it's part of reality. If we really wanted to do the right thing we would reassure people and teach people to have confidence in themselves. Then they wouldn't need a father figure which is what the church really is. The more insecure people are and the more terrible they think their behavior is the more guilty they become and the more they need organized religion. People must finally learn, once and for all, they are beautiful. If they don't there will be more and more organized religion instead of less.

Someone described your voice as erotic. Do you think you have an erotic voice?

I don't know what eroticism is, but I do know that eroticism is a very human thing and it's connected to human life. I am saying something honest and that may make people think that my voice is erotic. When you avoid all mannerisms and free yourself from conventional forms and make yourself entirely uninhibited, that your voice sounds the way mine does—maybe that is the concept of sensuality.



# GOODBYE YOKO

Are there any other misconceptions you'd like to correct?

Someone wrote in a national magazine that I didn't want my child. That's not what I said. I said that I found pregnancy not to be all that rosy. Pregnancy was a difficult experience for me. I don't want my daughter hurt by the misconception that I didn't want her. I love my daughter very much.

Do you have anything else to add? I want to say a bit more on female Lib. When I attended a female Lib. meeting the other day I was a bit sad to see the age-old intellectualism and idealism almost killing the movement. I thought if the movement would never get too specialized on its organizational problems and intellectualized in its activities, so that newcomers could feel that they are instantly part of the movement, there is a chance of the movement getting big. Getting big doesn't mean becoming establishment, it means getting to reach a lot of women and, eventually all the women who need help. And all women do need help.

Something simple and unworried, like "Let's get together" and "What's your story?" should be the pass words for the Female Lib meetings and the movement should always work on that level, instead of getting to be a word game among the female intellectuals.

Don't ask questions; let in anybody regardless of their color, way of living

(married or not) or way of thinking (intellectual or not).

For instance I think there may be a great deal of truth in one of the girl's statement that lesbianism is a major issue of Female Lib., but the sad thing is that all statements when they are stated, immediately limits the issue and alienates women who think differently. I think our job now is not to seek truth and make statements to that effect, but just to get together to communicate—women who think and live differently—but who have one definite thing in common and that is being a woman. Good luck to all women!

Life goes by so quickly. We live in the present and not the past. The past is best left forgotten. I don't even want to think about the past. My concerns are with now.

Thank you, Yoko, for your time and your patience.

Thank you Henry. It's been a beautiful experience

July 1, 1971

Dear Yoko and John,

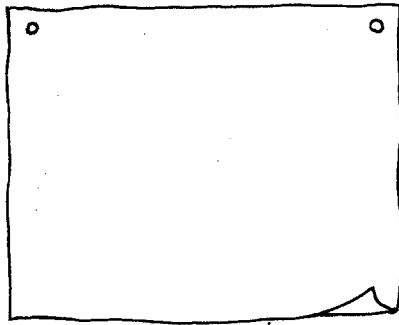
I am asking our readers to burn this newspaper after they read the story.

Thank you for your time and patience.

Peace and Love,  
Henry

P.S. Please burn this letter after you read it.

Send us your foot print with  
Some historical note on the back



A

Explain or draw  
how to get to  
the Empire State  
Bldg. from your home  
where you live.  
Vise versa.



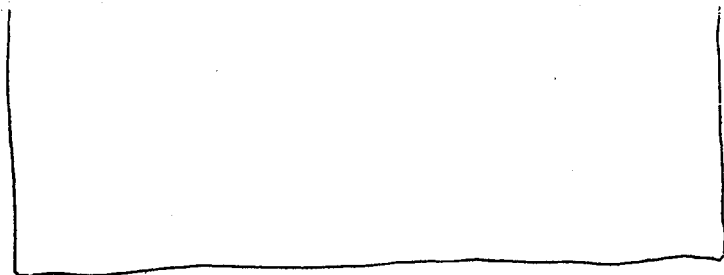
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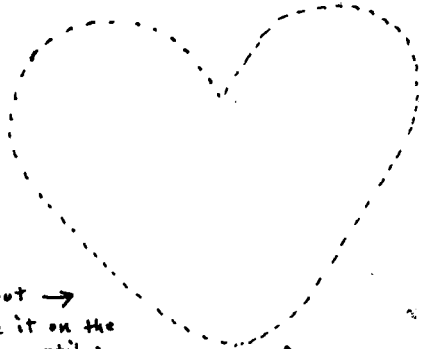
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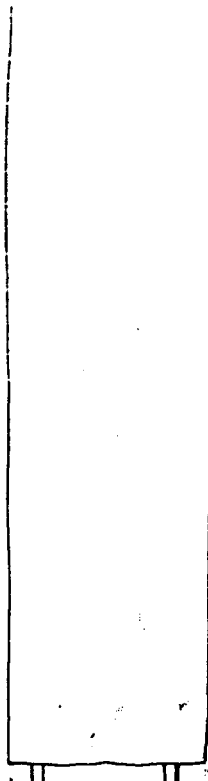


Send us a map of your house (or your room)  
also, with some historical or geographical notes on the back



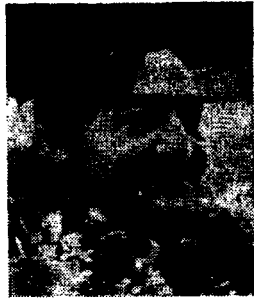
(let us know  
about the visit)

Cut out →  
leave it on the  
window until a  
butterfly visits you  
and land here



Y.O. July '31 N.Y.C.

Post in half nine times (June 1931)

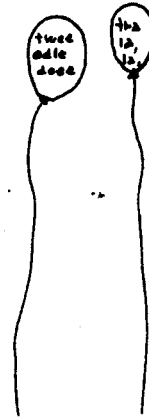


AVATAR MEHER BABA

↳ by John Lennon  
every man is a potential Hitler  
every woman is a potential  
Hitler's mother

↳ by John's wife Yoko

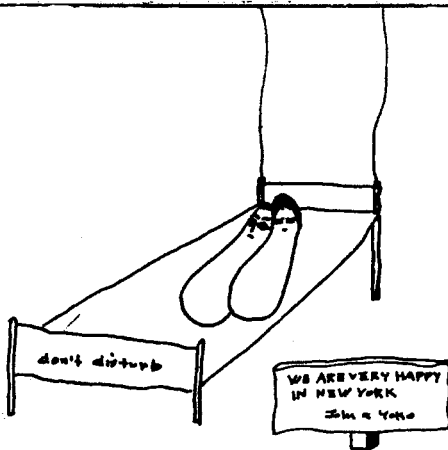
↳ in Ratner's Restaurant



New York City  
in a hot summer's day  
air-condition was cool

John ate blueberry blintzes  
Yoko ate cheese blintzes  
with lots of sour cream  
And they did this:

(Time: July '71)  
endless



Xo, July '71 N.Y.C.

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NAME (Last, (IN CAPS), First, Middle)		FILE NO.	Q-23 Line No.
W.F. Productions		ANYC-N-3520/	Center
ASSIGNED TO	Date Assigned	Investigation Warranted Classification approved by	
	3-7-72		
Call-Up	DISPOSITION		Received (Date)
	<input type="checkbox"/> Inv. Completed		
	<input type="checkbox"/> Pend. Inactive (Date)		
	<i>Pl.</i> <div style="border: 1px solid black; width: 200px; height: 20px; margin: 5px auto;"></div> A17-547 321 Conf		

Investigations Control Card  
Form G-500 (Rev. 5-1-69)

COPY 1 - FILE

(b)(6)

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<b>V.F. FROSTBERG, DR.</b>				<b>U-100</b>	<b>NY-1-0001</b>
Alias					
<b>340 West 44th St., NY - 10018</b>					
P.O.E.	DATE OF ENTRY	TYPE ADM.	MO.-DAY-YR. OF BIRTH	COUNTRY OF BIRTH	
Type of Action:			Name of Sponsor:		
<b>None</b>			<b>None</b>		
Action on VP: (Decision)			(Mo.)	(Day)	(Year)
Street Address (City, State, and Zip Code)					
FCO	Date	FCO	Date	FCO	Date
<b>NY</b>	<b>11/24/71</b>				
Accession No.			Box No.		
Form G-361 (Rev. 10-1-70) N			INDEX CARD		Triplicate

**ROUTE SLIP**

Date \_\_\_\_\_

Room \_\_\_\_\_

- |   |   |   |
|---|---|---|
| <input type="checkbox"/> Approval                   | <input type="checkbox"/> Note & Return      | <input type="checkbox"/> See me               |
| <input type="checkbox"/> Comment                    | <input type="checkbox"/> Note & File        | <input type="checkbox"/> As requested         |
| <input type="checkbox"/> Necessary action           | <input type="checkbox"/> Signature          | <input type="checkbox"/> For your information |
| <input type="checkbox"/> Per telephone conversation | <input type="checkbox"/> Call me Ext. _____ |   |

Remarks

From \_\_\_\_\_ Room \_\_\_\_\_

IMMIGRATION AND NATURALIZATION SERVICE GPO 956-073



2nd petition  
submitted David Frost  
show - 12-16-71

2061

UNITED STATES DEPARTMENT OF JUSTICE  
Immigration and Naturalization Service  
20 West Broadway  
New York, New York

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

NAME AND ADDRESS OF EMPLOYER OR TRAINER

W-F Productions, Inc.  
240 West 44 Street  
New York, New York 10036

NAME OF BENEFICIARY OR BENEFICIARIES	
John & Yoko LINDEN 2 Beneficiaries	
CLASSIFICATION	H-1
FILE NO.	NYC.N 35201
DATE OF APPROVAL	12-16-71

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 December 21, 1971
- THE TEMPORARY STAY OF THE BENEFICIARY(IES) IS AUTHORIZED TO \_\_\_\_\_
- REMARKS:
- 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.

CHECK THIS BOX WHEN COPY MAILED TO ATTORNEY OR REPRESENTATIVE FILE COPY

PAK CC-IRS

12062

UNITED STATES  
DEPARTMENT OF JUSTICE  
Immigration and Naturalization  
Service

Form approved  
Budget Bureau No. 43-R0348

PETITION  
TO CLASSIFY  
NONIMMIGRANT  
AS TEMPORARY  
WORKER  
OR TRAINEE

Date Filed

Fee Stamp

File No.

NYC, N 35201

(To be submitted in duplicate, with supplementary documents described in instructions, to the District Director having administrative jurisdiction over the place 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:

<input checked="" type="checkbox"/> H-1	<input type="checkbox"/> H-3	The validity of this petition will expire on <u>DEC. 21, 1971</u>	DATE OF ACTION DD <u>DEC 14, 1971</u> DISTRICT <u>NYC</u>
<input type="checkbox"/> H-2	<input type="checkbox"/> L-1		
REMARKS: <u>2 beneficiaries</u>		The admission of the alien (s) may be authorized to the above date.	

(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-1  Alien (s) of distinguished merit and ability to perform services of an exceptional nature requiring such merit and ability.
- H-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.)
- H-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.)
- L-1  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. NAME OF PETITIONER <u>W.F. PRODUCTIONS INC.</u>		2. DATE BUSINESS ESTABLISHED <u>4.30.69</u>	
3. ADDRESS (NUMBER, STREET, CITY, STATE, ZIP CODE) <u>240 W. 44 ST. NY 10036</u>			
4. BRIEF DESCRIPTION OF NATURE OF BUSINESS CONDUCTED BY PETITIONER <u>Production of David Frost Show</u>			
5. LOCATION OF AMERICAN CONSULATE AT WHICH ALIEN(S) WILL APPLY FOR VISA(S):		(City in Foreign Country)	(Foreign Country)
(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.)			
6. THE ALIEN(S) WILL PERFORM SERVICES OR LABOR FOR OR RECEIVE TRAINING FROM THE FOLLOWING ESTABLISHMENT: (Name of Establishment) <u>W.F. PRODUCTIONS INC.</u>			
(Street and Number) <u>240 W. 44</u>		(City or Town) <u>NY</u>	(State) <u>10036</u>
7. PERIOD REQUIRED TO COMPLETE SERVICES OR TRAINING		8. WAGES PER WEEK	9A. HOURS PER WEEK
From (date) <u>12.16.71</u>	To (date) <u>12.21.71</u>	No. of days or months <u>1</u>	<u>290 EACH</u>
9. OVERTIME RATE <u>—</u>		11. BY WHOM PAID? <u>W.F. PRODUCTIONS</u>	
10. OTHER COMPENSATION (Explain) <u>—</u>		10A. VALUED AT \$ <u>—</u> WEEKLY	

ALL PETITIONERS COMPLETE ITEMS 12A through 20. If petition is for more than one H alien, give required information for each additional alien in space provided on page 3. If the identity of the H 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 (Family name in capital letters) (First name) (Middle name)  
**LENNON, JOHN, ONO**

12B. OTHER NAMES (Show all other past and present names, including maiden name if married woman.) 12C. NUMBER OF ALIENS INCLUDED IN THIS PETITION **2**

13. ADDRESS TO WHICH ALIEN WILL RETURN (Street and Number) (City) (Province) (Country)  
**KITENHURST PK. ASCOT BERKSHIRE ENG.**

14. PRESENT ADDRESS 15. PROPOSED PORT OF ENTRY  
**90 ABKCO INDUSTRIES 1700 B'WAY**

16. DATE OF BIRTH 17. PLACE OF BIRTH 18. PRESENT NATIONALITY OR CITIZENSHIP 19. OCCUPATION  
**10/9/40 LIVERPOOL, ENG. BRITISH SINGER, MUSICIAN, COMPOSER**

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)  
**PERFORM. TALK OF CAREER w/ BEATLES & AFTER.**

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.)

ALL PETITIONERS FILL IN ITEMS 29 THROUGH 31B.

29. LIST DOCUMENTS SUBMITTED IN SUPPORT OF THIS PETITION  
**CONTRACT & LETTER OF TESTIMONY**

30. 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 to the best of my knowledge and belief.

31A. SIGNATURE OF PETITIONER: **Bill Wagon** 31B. TITLE (Must be petitioner or authorized agent of petitioner)  
**PROD. MGR.**

SIGNATURE OF PERSON PREPARING FORM, IF OTHER THAN PETITIONER

32. 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)

If this petition is for more than one alien of distinguished merit and ability (H-1) or trainee (H-3) use space below to give required information. If additional space is needed, attach separate sheet executed in same general manner.

(b)(6) **YOKO ONO LENNON** [Redacted]

**PRESENT ADDRESS** C/O ABA [Redacted]  
**ADDRESS TO WHICH ALIEN WILL RETURN** RITTENHURST, EUG.

NONTECHNICAL DESCRIPTION OF SERVICES TO BE PERFORMED BY OR TRAINING TO BE RECEIVED BY ALIEN

**PERFORM & TALK OF CAREER AS ARTIST, & NOW SINGER/MUSICIAN w/ JOHN.**

NAME	DATE OF BIRTH	PLACE OF BIRTH	NATIONALITY	OCCUPATION
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**PRESENT ADDRESS**  
**ADDRESS TO WHICH ALIEN WILL RETURN**

NONTECHNICAL DESCRIPTION OF SERVICES TO BE PERFORMED BY OR TRAINING TO BE RECEIVED BY ALIEN

NAME	DATE OF BIRTH	PLACE OF BIRTH	NATIONALITY	OCCUPATION
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**PRESENT ADDRESS**  
**ADDRESS TO WHICH ALIEN WILL RETURN**

NONTECHNICAL DESCRIPTION OF SERVICES TO BE PERFORMED BY OR TRAINING TO BE RECEIVED BY ALIEN

If this petition is for more than one (H-2) alien to perform other temporary service or labor, use spaces below to give required information. If additional space is needed, attach separate sheet executed in same general manner. Identify each alien who has been in the U.S., by placing an "X" in the last column.

NAME	NATIONALITY	DATE AND PLACE OF BIRTH	ORIGIN ADDRESS	

INSTRUCTIONS

General:

This petition must be executed in duplicate and submitted with supplemental documents in duplicate, or with one original document and one copy thereof, to the District Director having administrative jurisdiction over the place in the United States where the alien(s) for whom the petition is filed will perform services or labor; or in the case of a trainee, will be a trainee. (The alien spouse and minor children of the beneficiary of an approved petition are automatically entitled to the same nonimmigrant classification he has been accorded if accompanying him, or following to join him. No petitions for them are required.) This petition form shall be used when filing an application for a group extension of stay. When so used, an additional sheet shall be attached noted to show the country of issuance and the date of expiration of each beneficiary's passport.

Fee: +

A fee of twenty-five dollars (\$25), payable in United States currency, must accompany this petition. The fee is required for filing the petition and is not refundable regardless of action taken thereon. If you mail this petition, attach money order or check. DO NOT SEND CASH. Remittance should be made payable to "Immigration and Naturalization Service, Department of Justice", except that if residing in the Virgin Islands, remittance should be made payable to "Commissioner of Finance of the Virgin Islands" and if residing in Guam, remittance should be made payable to "Treasurer, Guam."

Where to file the petition:

The petition must be filed with the office of the Immigration and Naturalization Service having jurisdiction over the area in which the services will be performed or the training received. Where the services will be performed or the training will be received in more than one area, the petition must be filed in an office of the Service having jurisdiction over at least one of those areas. More than one H beneficiary may be included in one petition where the beneficiaries will all be performing services in a single operation or receiving the same type of training, and if visas are required, will all be applying for their visas at the same American Consulate, and will all be performing the services or receiving the training within the same immigration district. Separate petitions must be filed where the beneficiaries will be performing services in different operations or will not be receiving the same type of training, or, if visas are required, will be applying for visas at different American Consulates, or will perform the services or receive the training in different immigration districts. A separate petition must be filed for each L-1 alien.

Supporting documents:

All supporting documents must be submitted in the original. If you desire to have the original returned to you, and if copies are by law permitted to be made, you may submit photostatic or typewritten copies. Photostatic copies unaccompanied by the original may be accepted if the copy bears a certification by a immigration or consular officer that the copy was compared with the original and found to be identical. A foreign document must be accompanied by a translation, certified by the translator as to the accuracy of the translation and as to his competency to translate. (Do not make a copy of a certificate of naturalization or citizenship.)

H-1. Petition for alien(s) of distinguished merit and ability to perform services of an exceptional nature.

If petition is for an alien or aliens of distinguished merit and ability the following supplemental documents must be attached: A full, complete, and detailed description of the high education, technical training, specialized experience or exceptional ability of the alien(s) and the manner in which such qualifications are acquired. Aliquotions of high education or technical training shall be supported by original, certified, or photostatic copies of diplomas, school certificates, or equivalent documents or affidavits, attesting to such education or technical training executed by the person in charge of the records of the educational or other institution, firm, or establishment wherein such education or training was acquired, improved, or perfected. Aliquotions of specialized experience or exceptional ability shall be supported by affidavits attesting to and describing the degree and extent of the experience or ability, executed by the appropriate officer of the firm, organization, establishment, or other institution wherein the alien(s) acquired or perfected such experience or ability. If the petition is for a physician or nurse, there must be attached a statement from the petitioner certifying that to the best of the petitioner's information and belief the alien beneficiary is fully qualified under the laws governing the place of intended employment to perform the desired services, and that under those laws the petitioner is authorized to employ the beneficiary to perform such services. Copies of written contracts or summaries of verbal contracts between petitioner and beneficiaries must be attached.

H-2. Petition for alien(s) to perform other temporary service or labor.

If petition is for an alien or aliens to perform temporary services or labor, the following supplemental documents must be attached: One copy of a certification from the Department of Labor indicating that qualified applicants in the United States are not available for referral to the employer and that employment of the alien(s) will not adversely affect wages and working conditions of workers in the United States similarly employed, or a notice from the Department of Labor that such certification cannot be made; also, a statement containing a full and complete and detailed description of the situations or conditions which make it necessary to bring the alien or aliens to the United States, whether the necessity is temporary, seasonal or permanent and, if temporary or seasonal, whether it is expected to recur. To apply for the certification, the petitioner must place a job order with the local office of the state Employment Service serving the area of proposed employment. In order that the Department of Labor may make a determination as to the availability of qualified applicants in the United States, the order must accurately report the occupational requirements of the job. If local and inter-area recruitment of qualified workers in the United States proves unsuccessful, copies of the certification are furnished to the petitioner through the local Employment Service office where the job order was filed. If more than one certification is issued by the Department of Labor, separate petitions must be filed for the aliens covered by each certification.

H-3. Petition for alien trainee(s).

If petition is for one or more alien trainees the following supplemental document must be attached: A statement describing the kind of training to be given the alien, the position or duties for which the training will prepare him, and the reason why such training cannot be obtained outside the United States. If you answered "yes" to item 22, explain why it is necessary for alien to take training in the U.S.

L-1. Petition for intra-company transferee.

If petition is for an "L-1" alien attach a statement describing the capacity in which he was employed abroad and the capacity in which he is to be employed in the U.S. If the alien's services involve specialized knowledge describe briefly the nature of the specialized knowledge which makes his services here necessary.

Penalties:

Severe penalties are provided by law for knowingly and willfully falsifying or concealing a material fact or using any false document in the submission of this petition.

UNITED STATES  
DEPARTMENT OF JUSTICE  
Immigration and Naturalization  
Service

Form approved  
Budget Bureau No. 43-R0348

PETITION  
TO CLASSIFY  
NONIMMIGRANT  
AS TEMPORARY  
WORKER  
OR TRAINEE

Date Filed

Fee Stamp

File No.  
NYC.N 35201

(To be submitted in duplicate, with supplementary documents described in instructions, to the District Director having administrative jurisdiction over the place 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:

<input checked="" type="checkbox"/> H-1	<input type="checkbox"/> H-3	The validity of this petition will expire on <u>DEC. 21, 1971</u>	DATE OF ACTION DD <u>Sol Mahr Jmp</u> DISTRICT <u>NYC</u>
<input type="checkbox"/> H-2	<input type="checkbox"/> L-1		
REMARKS: <u>2 beneficiaries</u>		The admission of the alien (s) may be authorized to the above date.	

(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-1  Alien (s) of distinguished merit and ability to perform services of an exceptional nature requiring such merit and ability.
- H-2  Alien (s) to perform other temporary service or labor for 

Received	Tr. In	Ret'd. - Tr. Out	Completed
	which are themselves temporary in nature.)		(One who is to perform duties)
- H-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.)
- L-1  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. NAME OF PETITIONER <u>W. F. PRODUCTIONS INC.</u>		2. DATE BUSINESS ESTABLISHED <u>4-30-69</u>	
3. ADDRESS (NUMBER, STREET, CITY, STATE, ZIP CODE) <u>290 W. 44 NY 10036</u>			
4. BRIEF DESCRIPTION OF NATURE OF BUSINESS CONDUCTED BY PETITIONER <u>PRODUCTION OF DAVID FROST SHOW</u>			
5. LOCATION OF AMERICAN CONSULATE AT WHICH ALIEN(S) WILL APPLY FOR VISA(S):		(City in Foreign Country)	(Foreign Country)
6. THE ALIEN(S) WILL PERFORM SERVICES OR LABOR FOR OR RECEIVE TRAINING FROM THE FOLLOWING ESTABLISHMENT: (Name of Establishment) <u>W F PRODUCTIONS INC.</u> (Street and Number) <u>290 W 44</u> (City or Town) (State) (Zip Code)			
7. PERIOD REQUIRED TO COMPLETE SERVICES OR TRAINING		8. WAGES PER WEEK	9A. HOURS PER WEEK
From (date) <u>12-16-71</u>	To (date) <u>12-21-71</u>	<u>290 EACH</u>	<u>1 1/2</u>
9. OVERTIME RATE		10. OTHER COMPENSATION (Explain)	
—		10A. VALUED AT \$ <u>—</u> WEEKLY	
11. BY WHOM PAID <u>W. F. PRODUCTIONS</u>			

ALL PETITIONERS COMPLETE ITEMS 12A through 20. If petition is for more than one H alien, give required information for each additional alien in space provided on page 3. If the identity of the H 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 (Family name in capital letters) (First name) (Middle name)  
**LENNON JOHN ONO.**

12B. OTHER NAMES (Show all other past and present names, including maiden name if married woman.) 12C. NUMBER OF ALIENS INCLUDED IN THIS PETITION **2**

13. ADDRESS TO WHICH ALIEN WILL RETURN (Street and Number) (City) (Province) (Country)  
**Kilnburst Ave, ASCOT BERKSHIRE ENG.**

14. PRESENT ADDRESS 15. PROPOSED PORT OF ENTRY  
**98 Abkco Ltd 1700 Bway N.Y.**

16. DATE OF BIRTH 17. PLACE OF BIRTH 18. PRESENT NATIONALITY OR CITIZENSHIP 19. OCCUPATION  
**10/9/40 LIND. ENGLAND BRITISH Sing. 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 **COMPOSER**

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)  
**PERFORM. TALK OF CAREER w/ BEATLES & AFTER**

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

Employed 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.)

ALL PETITIONERS FILL IN ITEMS 29 THROUGH 31B.

29. LIST DOCUMENTS SUBMITTED IN SUPPORT OF THIS PETITION  
**CONTRACT & LETTER OF TESTIMONY**

30. 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 to the best of my knowledge and belief.

31A. SIGNATURE OF PETITIONER 31B. TITLE (Must be petitioner or authorized agent of petitioner)  
**Beel Meyer PROD. MGR.**

SIGNATURE OF PERSON PREPARING FORM, IF OTHER THAN PETITIONER

32. 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)





INSTRUCTIONS

General:

The petition must be executed in duplicate and submitted with supplemental documents in duplicate, or with one original document and one copy thereof, to the District Director having administrative jurisdiction over the place in the United States where the alien(s) for whom the petition is filed will perform services or labor; or in the case of a trainee, will be a trainee. (The alien spouse and minor children of the beneficiary of an approved petition are automatically entitled to the same nonimmigrant classification he has been accorded if accompanied by him, or following to join him. No petitions for them are required.) The petition form shall be used when filing an application for a group extension of stay. When so used, an additional sheet shall be attached noted to show the country of issuance and the date of expiration of each beneficiary's passport.

Fee: A fee of twenty-five dollars (\$25), payable in United States currency, must accompany this petition. The fee is required for filing the petition and is made payable to "Immigration and Naturalization Service, Department of Justice", except that if residing in the Virgin Islands, remittance should be made payable to "Commissioner of Finance of the Virgin Islands" and if residing in Guam, remittance should be made payable to "Treasurer, Guam." Where to file the petition: The petition must be filed with the office of the Immigration and Naturalization Service having jurisdiction over the area in which the services will be performed or the training received. Where the services will be performed or the training will be received in more than one area, the petition must be filed in an office of this Service having jurisdiction over at least one of those areas. More than one H beneficiary may be included in one petition where the beneficiaries will all be performing services in a single operation or receiving the same type of training, and if visas are required, will all be applying for their visas at the same American Consulate, and will all be performing the services or receiving the training within the same immigration district. Separate petitions must be filed where the beneficiaries will be performing services in different operations or will not be receiving the same type of training, or, if visas are required, will be applying for visas at different American Consulates, or will perform the services or receive the training in different immigration districts. A separate petition must be filed for each I-1 alien.

Supporting documents:

All supporting documents must be submitted in the original. If you desire to have the original returned to you, and if copies are by law permitted to be made, you may submit photostatic or typewritten copies. Photostatic copies unaccompanied by the original may be accepted if the copy bears a certification by a immigration or consulate officer that the copy was compared with the original and found to be identical. A foreign document must be accompanied by a translation, certified by the translator as to the accuracy of the translation and as to his competency to translate. (Do not make a copy of a certificate of naturalization or citizenship.)

H-1. Petition for alien(s) of distinguished merit and ability to perform services of an exceptional nature.

If petition is for an alien or aliens of distinguished merit and ability (the following supplemental documents must be attached: A full, complete, and detailed description of the high education, technical training, specialized experience or exceptional ability of the alien(s) and the manner in which such qualifications are acquired. Aliquot of high education or technical training shall be supported by original, certified, or photostatic copies of diplomas, school certificates, or equivalent documents or affidavits, attesting to such education or technical training executed by the person in charge of the records of the educational or other institution, firm, or establishment wherein such education or training was acquired, improved, or perfected. Aliquot of specialized experience or exceptional ability shall be supported by affidavits attesting to and describing the degree and extent of the experience or ability, executed by the appropriate officer of the firm, organization, establishment, or other institution wherein the alien(s) acquired or perfected such experience or ability. If the petition is for a physician or nurse, there must be attached a statement from the petitioner certifying that to the best of the petitioner's information and belief the alien beneficiary is fully qualified under the laws governing the place of intended employment to perform the desired services, and that under those laws the petitioner is authorized to employ the beneficiary to perform such services. Copies of written contracts or summaries of verbal contracts between petitioner and beneficiaries must be attached.

H-2 Petition for alien(s) to perform other temporary service or labor.

If petition is for an alien or aliens to perform temporary services or labor, the following supplemental documents must be attached: One copy of a certification from the Department of Labor indicating that qualified applicants in the United States are not available for referral to the employer and that employment of the alien(s) will not adversely affect wages and working conditions of workers in the United States similarly employed, or a notice from the Department of Labor that such certification cannot be made; also, a statement containing a full and complete and detailed description of the situation or conditions which make it necessary to bring the alien or aliens to the United States, whether the necessity is temporary, seasonal or permanent and, if temporary or seasonal, whether it is expected to recur. To apply for the certification, the petitioner must place a job order with the local office of the state Employment Service serving the area of proposed employment; in order that the Department of Labor may make a determination as to the availability of qualified workers in the United States, the order must accurately report the occupational requirements of the job. If local and inter-area recruitment of qualified workers in the United States proves unsuccessful, copies of the certification are furnished to the petitioner through the local Employment Service office where the job order was filed. If more than one certification is issued by the Department of Labor, separate petitions must be filed for the aliens covered by each certification.

H-3. Petition for alien trainee(s).

If petition is for one or more alien trainees the following supplemental document must be attached: A statement describing the kind of training to be given the alien, the position or duties for which the training will prepare him, and the reason why such training cannot be obtained outside the United States. If you answered "yes" to item 22, explain why it is necessary for alien to take training in the U.S.

L-1. Petition for intra-company transferee.

If petition is for an "L-1" alien attach a statement describing the capacity in which he was employed abroad and the capacity in which he is to be employed in the U.S. If the alien's services involve specialized knowledge describe briefly the nature of the specialized knowledge which makes his services here necessary.

Penalties:

Severe penalties are provided by law for knowingly and willfully falsifying or concealing a material fact or using any false document in the submission of this petition.

# Best "Reproducible" Copy Available

## STANDARD AFTRA ENGAGEMENT CONTRACT FOR SINGLE TELEVISION BROADCAST AND FOR MULTIPLE TELEVISION BROADCASTS WITHIN ONE CALENDAR WEEK

Dated: **December 16, 1971**

Between

**John Kamin**

hereinafter called "Performer",

and **W-F PRODUCTIONS, INC., 240 West 44th Street, New York, N.Y.** hereinafter called "Producer."

Performer shall render artistic services in connection with the rehearsal and broadcast of the program(s) designated below and preparation in connection with the part or parts to be played:

**TITLE OF PROGRAM:** THE DAVID FROST SHOW

**TYPE OF PROGRAM:** Sustaining ( ) Commercial (X) Closed Circuit ( )

**SPONSOR (if commercial):** Participating

**NUMBER OF GUARANTEED DAYS OF EMPLOYMENT:**

(If Par. 19 of the AFTRA Code is applicable)

**PLACE OF PERFORMANCE:** The Little Theatre, 240 West 44th Street, New York, N.Y.

**SCHEDULED FINAL PERFORMANCE DAY:** December 16, 1971

**AFTRA CLASSIFICATION:** Principal Performer

**PART(S) TO BE PLAYED:**

**COMPENSATION:** \$190

**MAXIMUM REHEARSAL HOURS INCLUDED IN ABOVE COMPENSATION:**

(If Par. 56[b] of the AFTRA Code is applicable)

Execution of this agreement signifies acceptance by Producer and Performer of all of the above terms and conditions and those on the reverse hereof.

Rate	Per	1	2	3	4	5	6	7	8
18.00	18.00	18.00	18.00	18.00	18.00	18.00	18.00	18.00	18.00
18.00	18.00	18.00	18.00	18.00	18.00	18.00	18.00	18.00	18.00
18.00	18.00	18.00	18.00	18.00	18.00	18.00	18.00	18.00	18.00
18.00	18.00	18.00	18.00	18.00	18.00	18.00	18.00	18.00	18.00

Telephone Number Social Security Number

\*Subject to change in accordance with AFTRA Code. NOTE: Attach rehearsal schedule or deliver to Performer not later than the first reading session.

ARTIST (1)

2071

**STANDARD AFTRA ENGAGEMENT CONTRACT FOR SINGLE TELEVISION BROADCAST AND FOR MULTIPLE TELEVISION BROADCASTS WITHIN ONE CALENDAR WEEK**

The "standard terms and conditions" of any standard engagement contract set forth in any applicable AFTRA Code of Fair Practice are hereby incorporated herein by reference as if fully set forth at length. This agreement shall be construed according to the laws of the State of New York, and when executed by Performer and Producer shall constitute the entire understanding between them.

**ADDITIONS WHICH HAVE NOT BEEN APPROVED BY AFTRA AND ARE NOT PART OF STANDARD FORM**

Producer shall have the right and may grant others the right to disseminate, reproduce, print and publish Performer's name, voice, likeness, biographical material concerning Performer and Performer's recorded performance for publicity, promotion, advertising and purposes of trade in connection with the programs alone or the programs in conjunction with the products and/or services of the Sponsor(s) and/or the service of any Station licensed to broadcast the program, but not for the endorsement of any product or service.

Performer will act at all times with due regard to public morals and conventions. If Performer shall have committed, or does commit, any act or, if Performer shall have done, or does, any thing which shall be an offense involving moral turpitude under federal or local laws, or which might tend to bring Performer into public disrepute, contempt, scandal or ridicule, or which might tend to reflect unfavorably upon Producer, Sponsors, their Advertising Agencies, Westinghouse Broadcasting Company, Inc., Group W Productions, Inc., or any Station broadcasting the program, Producer shall have the right to terminate this agreement and Performer's engagement forthwith.

Performer agrees to perform such material as Producer shall designate, and/or, at Producer's request, to supply his own material.

Performer agrees that it is an essential condition of Performer's engagement hereunder that Performer comply with all governmental laws and regulations including, but not limited to, those affecting "payola" in connection with Performer's engagement hereunder and Performer agrees to execute all instruments at any time required by Producer to evidence or support such compliance.

Producer shall have the right, at any time and from time to time, to change the length of the programs and the time and date of the broadcast thereof.

Producer may assign this agreement or Producer's rights hereunder, in whole or in part, but this agreement may not be assigned by Performer.

Producer shall have the right to make and use recordings of the program for audition, file, reference, trailer and promotional purposes and for the Armed Services, clubs or religious, educational or charitable organizations or other non-profit purposes without additional payment to Performer.

Producer shall have complete ownership in the program and each and every element thereof, except material furnished by Performer. Producer nevertheless shall have the unlimited right to broadcast and to license others to broadcast the program an unlimited number of times throughout the world and shall pay the Performer in connection therewith the applicable replay and foreign use fees set forth below in the column headed by the same classification as that set forth on the reverse side (references to foreign areas being the areas set forth in the AFTRA Code).

Each Replay	Each Foreign Area	Princ. Perf.	Perf. under 5 lines	Specialty Rates								Walk-ons & Extras (foreign only)
				1	2	3	4	5	6	7	8	
1, 2	—	145.00	59.63	217.50	345.00	437.25	548.00	654.75	765.50	872.25	981.00	—
3, 4, 5	—	145.00	59.75	145.00	230.00	291.50	364.00	438.50	509.00	581.50	654.00	—
6	I	72.50	29.85	72.50	115.00	145.75	182.00	218.25	254.50	290.75	327.00	18.50
6	II	72.50	29.95	72.50	115.00	145.75	182.00	218.25	254.50	290.75	327.00	7.40
7; 8 & add'l.	III, IV, V	14.60	5.98	14.50	23.00	29.15	36.40	43.55	50.70	58.15	65.40	3.70

If compensation on reverse side includes 10% Agency commission, applicable foregoing amounts shall each be increased by 10%.

PAGE WITHHELD PURSUANT TO  
(b)(6)

PAGE WITHHELD PURSUANT TO  
(b)(6)

DAVID  
FROST

December 13, 1971

To Whom It May Concern:

Please accept this as testimony as to the distinguished merit and ability of Mr. and Mrs. John Lennon (John Lennon and Yoko Ono) in terms of their proposed appearance on THE DAVID FROST SHOW.

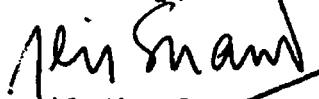
Apart from their last t.v. appearance for 90 minutes with Dick Cavett, the Lennons have produced a soon-to-be released Christmas album, another entitled "John Lennon's Plastic Ono Band" and several short films.

Mr. Lennon is, of course, world famous for his participation in The Beatles, through concerts, recordings and films. In addition, he has produced many recordings of his own, the latest of which is "Imagine."

Mrs. Lennon, Yoko Ono, is an artist, photographer and film-maker, who has branched out as authoress ("Grapefruit") and singer musician (apart from performing in her own album, "Live Piece In Toronto 1969", she has made several records with her husband.)

We would like very much to present this couple to our audiences and hope you will give us that opportunity.

Sincerely,



Neil Shand  
Creative Consultant

December 13, 1971

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Creative Consultant



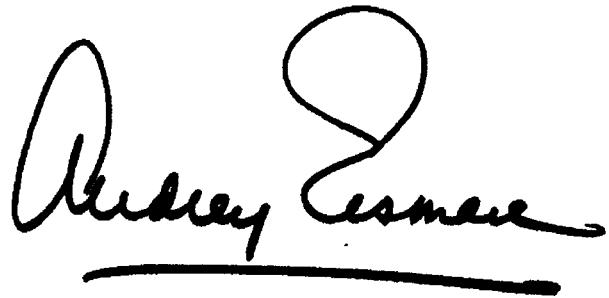
DAVID  
FROST

Dear Inspector Pierce....

Sorry to be so late with this, but it took  
the hounds to find the Lennons & their passports.

Would you let me know if you have any problems?

Thanks.

  
Audrey Esmer

W-F Productions, Inc.

Form 9370E

	Invoice Date or Our Reference No.	Invoice	Code	Gross Amount	Disc. Rate	Dis. Amount	Net Amount
Date 1 Through Jan 2 Year Credit 3 Year Debit 4 Our Credit 5 Our Debit 6 Foreign Inv.		H-1 application for Mr & Mrs John Lennon Change of Visa for Yoko Ono Lennon					3122499 **75.00**

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