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4) Also, if you are going to talk about being fair to Jackson MacLow who's ~~credit~~ credit was taken by Andy Warhol, etc., use the same caution and sense of justice to write about Chamber Street Loft, ~~as~~ you shouldn't write as if La Monte Young was the producer just because he ~~has~~ taken the credit for it. I agree with him or you that he was the editor of the Anthology magazine, but I don't agree at all that he was the producer of the shows at my loft. I am not alone in this.

Once ~~you~~^I tried to tell you on the phone about what happened in Chamber Street loft - and you stopped me ~~from~~ from talking about it by saying "We don't talk about the past - that's past". But if you are going to write about "the past". it's only fair to find out my side of the story of what happened there - because you were not there and didn't know.

For instance, Marcel Duchamp was brought ~~by~~ by Earle Brown, not John Cage. In ~~my~~ Village Gate Concert, John Cage, David Tudor, and LaMonte Young performed in my piece as well - this was decided at the last moment, and was done. So I repeat, don't talk about what you don't know.

4.0. to George Marinova
3 Dec 1971

work the uptown, weathery residential neighborhoods—Park Avenue, West End Avenue, and Gramercy Park. They know the dates of bulk collection for each neighborhood—a good time to look for furniture. Each of the city's 57 sanitation districts picks up bulk items certain days, as well as on routine rounds if trucks have room. The Department of Sanitation's borough offices can tell you your district's bulk-pickup day.

A few basics will tend to improve a serious scavenger's chances:

long weekends, provide the best pickings, since people have had all that time away from the office to buy, consume, and/or discard merchandise. Also, because of the heavier-than-usual trash heaps, the Department of Sanitation does not pick up bulky items Mondays.

□ Spring and fall are the best seasons, since they coincide with traditional "cleaning out" activities.

Garbage-shopping is a sophisticated activity generally indulged in by white-collar, middle-class people or by those

genre is Marcel Duchamp's men's urinal submitted as "sculpture" in 1917. Many sculptors of the 1950's and 1960's drew their inspiration and materials from trash heaps and junkyards (a tradition carried on by SoHo artists of the 1970's), and collage artists over the decades have incorporated bits and pieces of trash in their work. Other artists, notably Clarence Schmidt at his house in Woodstock, New York, and Simon Rodia at Watts Towers in Los Angeles, have constructed environments

to pull out of the whole show unless we did the show your way!

2) You talk about Attica and that all second offenders should be killed. Well, you are a second offender in many ways. (second offender is a per-

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The Artful Lodger/John Margolies

TRASHER ISLAND

"... Many New Yorkers totally furnish their apartments with furniture from the streets. One trash addict has a warehouse full..."

One New York couple walking along the street recently spotted a fine love seat sitting out on the sidewalk; each grabbed an end and shlepped it home. A couple of hours later, on inspecting their find, they were astonished to discover that it was the same love seat they'd thrown away twelve years before.

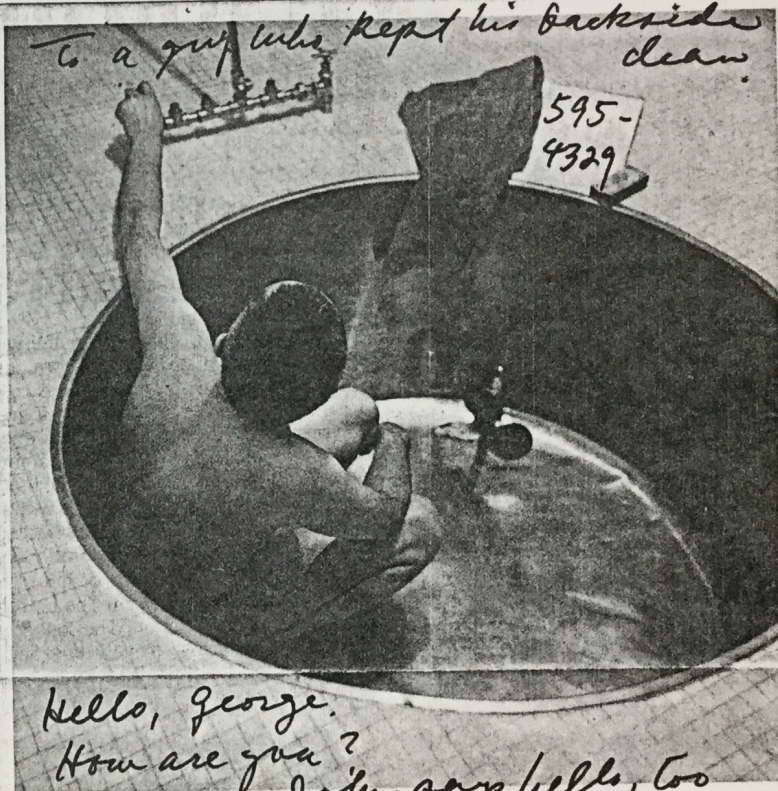
Over the years, garbage-shopping has become a popular participatory sport for many New Yorkers. In New York, people discard junk that is not junk at all, and the mounds of trash incongruously piled on the sidewalks offer a pedestrian the irresistible attraction of "getting something for nothing." Given the practical, competitive nature of New Yorkers and the state of the economy, it is not really surprising to discover a scavenging subculture in the city.

There is something of the pack rat in all of us. Most scavengers are amateurs, but the tendency reaches its zenith in a breed of professionals who are intimately acquainted with every aspect of the garbage disposal and collection process. Others are said to make a living from scavenging by slowly cruising the streets in pickup trucks and vans, and some junk stores and thrift shops are obviously stocked with street merchandise. Many New Yorkers have entirely furnished their apartments with "street furniture." One trash addict talks about a warehouse full of his collection.

A trash person whose aboveground identity is Wall Street executive explains that scavenging is a form of "middle-class antique-collecting." He feels that the most inviting piles of junk are to be found in lower Manhattan—all kinds of unique industrial waste and loads of used lumber.

Other garbage connoisseurs prefer to work the uptown, wealthy residential neighborhoods—Park Avenue, West End Avenue, and Gramercy Park. They know the dates of bulk collection for each neighborhood—a good time to look for furniture. Each of the city's 57 sanitation districts picks up bulk items certain days, as well as on routine rounds if trucks have room. The Department of Sanitation's borough offices can tell you your district's bulk-pickup day.

A few basics will tend to improve a serious scavenger's chances:



□ The beginning or end of the month is prime junk-hunting time, since it coincides with people's moving from one place to another.

□ Early morning is best—less competition and more uncollected trash.

□ Monday mornings, especially after long weekends, provide the best pickings, since people have had all that time away from the office to buy, consume, and/or discard merchandise. Also, because of the heavier-than-usual trash heaps, the Department of Sanitation does not pick up bulky items Mondays.

□ Spring and fall are the best seasons, since they coincide with traditional "cleaning out" activities.

Garbage-shopping is a sophisticated activity generally indulged in by white-collar, middle-class people or by those

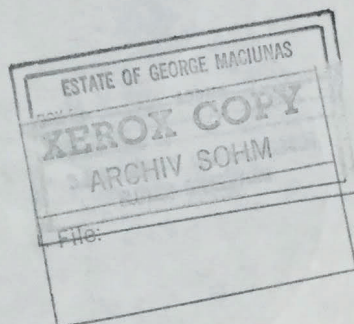
of artistic temperament. The found object has had a distinguished history in the development of contemporary art. The *objet trouvé* and "ready-mades" of the Dadaists and Surrealists have provided an artistic framework for found articles—the best-known example of the genre is Marcel Duchamp's men's urinal submitted as "sculpture" in 1917. Many sculptors of the 1950's and 1960's drew their inspiration and materials from trash heaps and junkyards (a tradition carried on by SoHo artists of the 1970's), and collage artists over the decades have incorporated bits and pieces of trash in their work. Other artists, notably Clarence Schmidt at his house in Woodstock, New York, and Simon Rodia at Watts Towers in Los Angeles, have constructed environments

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7oko One to George
Maciunas

show when it was impossible to back out the show, you had
to pull out of the whole show unless we did the show your way!

2) You talk about Attica and that all second offenders should be killed.
Well, you are a second offender in many ways. (second offender is a per-
son who has been in prison before. I thought telling

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Dear George,

3 Dec., 1971

Don't make a public statement unless you mean it. Otherwise people lose faith in whatever you say. When you make a statement and if you don't mean it, that is called a lie.

For instance, if you make a public statement that you are not going to talk to anybody who participated in Charlotte's festival, and you are talking to Peter Moore who was the official photographer of the festival - then your statement doesn't mean anything anymore. This goes with the fact that you are talking to Joe, too, when Joe's work was a very vital part of the festival. Even Nixon is not as bad as you in ~~xx~~ his contradictions. You may be comparable to Hitler. Your memorandum of the November 20th meeting sent to us was full of such contradictions and mistakes which could be called lies.

In old days, I used to be afraid of your paradoxes and lies because it was my word against yours and there was no way to prove that you were lying. But thank god, and sadly, since in the past ten years, you have made so many unreasonable and paradoxical statements to your friends publicly and privately, that nobody is willing to believe your lies about Syracuse now. Also, this time, I have so many witnesses.

Everybody says, "Don't worry about him, forget about him, nobody's going to believe him because he is so crazy, Yoko, you don't need him." But ~~XXXXXXXXXX~~ I feel sad because both John and I loved you alot and trusted you so much. Even you must know how much we trusted you and loved you. You must remember all the radio programs and magazine interviews where we mention how great you ~~wax~~ are - what you did: Fluxus, although you probably don't know how much John and I were concerned about your future as an architect and took every opportunity to mention about you, while you were thinking of tricking us on money, tricking us on credits, and I noticed you were worried that I might be unfair to you when I talk at Syracuse press conference about your contribution to the show! How could you be so evil? John and I are the first people who tried hard to bring your work to public light. I wanted and insisted that you have the total producer credit of the show even though you were not the producer of the total show, for reason I will explain in later page.

I used to have a shouting and screaming match with Gene Sherman whenever he questioned about you at all. "Don't ever question George, because he is my friend." Now Gene is saying, "Didn't I tell you?" and whenever there's anybody I think is great now, even John says, "Yes, Yoko, George Maciunas again." and they all laugh. It means that because I trusted you so much and because it came out to be such a disaster that I trusted you, now nobody trusts me or my judgement about people anymore.

A few corrections and additional explanations about your note :

- 1) We are not the first one to "threaten" as you put it. In Syracuse, you threatened to blow up a bomb in the men's toilet just because you didn't get the car on time. Also, one week before the opening of the show when it ~~wax~~ was impossible to back out the show, you threatened to pull out of the whole show unless we did the show your way!
- 2) You talk about Attica and that all second offenders should be killed. Well, you are a second offender in many ways. (second offender is a person who offended the laws of the establishment) and I thought telling the taxman is a much milder solution than killing you!
- 3) The only credits that you are really entitled to, that both John & I

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agree on are:

- 1) The design of the water event invitation- the idea of wet announcement
- 2) The design of disappearing announcement - the fact that it gradually disappears - but the folding bit is my idea as you know.
- 3) The box catalogue design
- 4) the Poster - I told you to do John and my faces first John's face gradually disappearing - by fading- you thought of putting the faces in the letterings - I wanted the lettering to be on top of the faces - that's the only difference; Also, you didn't do it like I wanted it to be done, which was gradually changing one face into another face -which later, Iain did for the record label and he is demanding credit for the idea.

The maze and shadow box both of which you claim that they are your design - thank god, before we left London, we had ~~fx~~ given our design for the pieces (in drawings) to Dan Richter. Maze was my design and Shadow Box was John's. (We even have an original shadow box made in plastic at AScot in 1970, exactly the same shadow box as the one you made.)

You are confusing yourself about designing. If somebody told you exactly how it should be done, and if you decided only technical solutions and the actual measurements according to the given specifications - like if we told you it should be about this size - and stretched our hands to show you how big it should be, etc. - you don't call that designing. That is a carpenter's or engineer's work.

Even if we agreed with you, for a moment's argument's sake, that you have designed all the things you claimed to have designed, those few designs that you have listed on your memorandum surely would not make you the designer of the whole ~~xx~~ show. This must be obvious even to you.

I have certainly never thought of giving you a total design credit mainly because I did not want to be ^{un}fair to other designers. But, you printed the word designer to your credit without telling me and brought the paper to Syracuse at the last minute when we didn't have the time to reprint it - you must be perfectly aware of all this.

When I first told you about the Syracuse Show, you said it would be good to let you do the production of the show because it would be cheaper than asking anyone else. I thought it would be a good idea to hire you as I thought it was good to hire Joe Jones for the Fly record - the same reason: to give a chance ~~xxxx~~ to an old friend. You assured me that you would make things exactly as I wanted them. Then right at the end of the production - right before the ~~px~~ opening when it was impossible to make any changes, and when I was totally dependent on you as far as the production goes - you suddenly made a statement to the effect that I should have hired a carpenter if I wanted a person who does exactly as I told him to do and that you were a designer and if I hired a carpenter it would have been cheaper. Now all this, which you made a point of telling in front of your assistants, sounded like something exactly opposite to what you told me when you wanted to do the job. I thought maybe it was your pride, just speaking in front of your assistants. So I let it go. But it was a very shrewd timing for you to make that statement then, because, at that point, you were very aware that the production was on your shoulder and that I needed you then, mainly because I didn't have enough time to fire you and hire someone else to finish the job. Also, the main bulk of the 35,000.00 dollars was paid to you just the day before you made that statement.

So, I did not want you to take total designer credit, but on the other hand, I did want you to have the total producer credit, not ~~xx~~ because you produced the whole show, (as you know- many of the pieces were from London exhibitions and some of them were produced by Syracuse people) -

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but because I felt that unless I gave you some big ~~xx~~ credit like that, your name which is not well known will be totally ignored in the shadow of my name which is relatively known - and that would have been unfair to you.

~~xxx~~ I understand, of course, you did not give yourself a total production credit as I suggested, but you used the word "realization" instead of "production". But as anyone can see, realization still requires the same responsibility as production, so I continue my letter on the basis and assumption that the word "realization" is used in the same context as "production" - although, there again, you were very shrewd in using the word "realization" instead of the suggested "production" - since realization has a much broader context and more creative connotation.

But producer credit includes responsibility to get the product finished - as you know, half of the product that you were supposed to produce was unfinished - even until now - which is a month after the show. The fact that the pieces were unfinished had a great effect on my financial situation - If the pieces were finished at the time that the show was going on - I had the chance to sell them to people - more chance, shall we say, than now when the show is over. But still, even now, if the pieces are finished, then I could sell them somehow and get back the money I lost on the show. But you stopped the girls to make the products. The girls were sitting there doing nothing - while I paid you the money that was to be paid to the girls for the work. I also discovered, many of the factories and performers and workers have not been paid yet, even though I paid you for them according to your claim.

You have given yourself a credit for designing and producing the Total Show when you have not designed one tenth of the stuff and when you have taken responsibility to produce one third of the things and when you have not ~~fx~~ even finished producing that ~~xx~~ one third you are responsible in producing.

Doesn't this sound crazy to you? and unfair to us?

4) Also, if you are going to talk about being fair to Jackson MacLow who's ~~xxxxxx~~ credit was taken by Andy Warhol, etc., use the same caution and sense of justice to write about Chamber Street Loft, ~~xx~~ you shouldn't write as if La Monte Young was the producer just because he ~~has~~ taken the credit for it. I agree with him or you that he was the editor of the Anthology magazine, but I don't agree at all that he was the producer of the shows at my loft. I am not alone in this.

Once ~~xxx~~ ^I tried to tell you on the phone about what happened in Chamber Street loft - and you stopped me ~~xxx~~ from talking about it by saying "We don't talk about the past - that's past". But if you are going to write about "the past". it's only fair to find out my side of the story of what happened there - because you were not there and didn't know.

For instance, Marcel Duchamp was brought ~~ht~~ by Earle Brown, not John Cage. In ~~xx~~ Village Gate Concert, John Cage, David Tudor, and LaMonte Young performed in my piece as well - this was decided at the last moment, and was done. So I repeat, don't talk about what you don't know.

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5) Glassball and sugar frosting machine were two of your ideas that we declined to use. So if there was any cancellation, it was your responsibility. You say you designed the zigzag puzzle piece - John~~xxx~~ explains this madness on your part very well by comparing it with his recording done at the recording studio. When he records at the recording studio, and asks the engineer to throw a sound in, the engineer throws the sound in (say a bird sound), and John checks it if he likes it or not; The Engineer doesn't start claiming that he designed the bird sound. Zigzag puzzle - which I told you to make, can be made by anybody, any carpenter. And the carpenter does not take designing credit for making a zigzag puzzle. The idea of ~~xxxxhxxxziggzxxx~~ using the zigzag puzzle is the creative part, not the actual shape of the zigzag. I told you to do it exactly like the zigzag you see ~~xxx~~ in the stores. Likewise the S shape. You asked what kind of shape, and I've drawn several alternatives for you. Some were too complicated so I said it was alright if you do the most simple ones because we don't ~~ax~~ have much time.

The part painting - the stories - it's like telling you to get arbitrary telephone numbers ~~fx~~ from the telephone book. If you selected telephone numbers, are you going to take credit in the selection of the numbers? I didn't mind if it was any story; The atomic cloud, the south sea island flower, those are ideas I gave you, and you picked some stories, for them. But any stories were alright by me. You may keep those stories if you like. I don't need them. The creative part was to choose any story and put it on. And that everything in the world when it's reduced to the size of particles - were the same - that is the creative part of the work.

This goes for your statement about the maze, shadow piece, weight objects, ~~xf~~ (which, incidentally, had been made by Syracuse students), the masks, and all. Masks: you know I didn't like that mask. The crazy lens idea was done by LeParc in Vennice Biennale, 1968. I wanted total blindness, and I told you to design a mask first. I told you to bring around motorbike masks, fencing masks, etc., but then, because of the pressed time, I told you to buy several ready-made masks and I will choose ~~fx~~ from them. You never showed me several selections of masks as you first agreed on, but just gave me those masks - I had ~~mx~~ no choice but ~~fo~~ to use them or forget them altogether, at the last minute.

The idea of the weight pieces was :

Things ordinarily are heavy, to be light.

Things ordinarily are light, to be heavy.

That was the original part of it, and the execution of this idea was ~~ax~~ and can be done by anyone.

6) Why did you pay in cash? to avoid whose tax? We never asked you to do such a favor. In fact, it would ~~ax~~ have been saving our money if you didn't pay in cash and if you had the receipts so we could present them to our tax people to show what it was used for.

7) Whatever the reason, Stalin would be ashamed of you for owning so many lofts and not paying the poor workers. You keep saying to Joe Jones and to us that you will sell one of your lofts to pay up the debts. Is this just a gesture to make us think that you are definitely trying to pay? If not, I know a buyer, so you should at least get in touch and ask.

8) ~~XXXX~~ I don't know what ideas you gave to Iain, but I don't think you should feel you have to charge us for it. I gave strict orders that he is to use only my ideas that I told him. If you are going to start charging for your gesture of friendship, you should expect us to do the ~~xxxx~~ same.

9)

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9) You seemed to be against establishment when you talked about tax evasion, etc., things that are convenient for you, and ~~then~~ then you get angry about people who go against the establishment - - second offenders.

10) Your paradox, in fact, is coming to such an extreme that people who witnessed the Nov. 20th scene who head your memo on it, all laughed out loud, when you think you are establishing a clever lie. You don't know how silly you sound.

For instance, you write "Yoko ono noted her regret in having allowed G. Maciunas to credit himself for realization and design of the show." What do you mean by "having allowed"? Very nicely put for you, but why didn't you be honest and say the whole truth which is "Yoko Ono was unhappy about the fact that G. Maciunas, without discussing it with her at all, decided to and allowed himself to have the credit of designer, and printed it without any permission." ? Or are you going to add another lie to your history/? This time it will be very hard because there's so many witnesses.

11) John Lennon as a ~~Yong~~ Cloud Shelves were like a bad Italian modern furniture until I painted them white at the last minute. It was MY SHOW you know. A few friends and critics said Thank God after we painted it.

12) George, I was more than fair to ~~ax~~ you and you tricked me. When I said that to you the other day, you said you ~~axx~~ hadn't tricked me. But I'm sure now you understand how you tricked me - by telling lies to me, by padding the bills, by taking more credit than you should, by telling Joe Jones that there was no seat in the plane, by telling workers that you weren't paid the money for them - I did pay the money to you for the workers.

13) The more people tell me that I don't have to worry about you because you're crazy, the more I get worried. Is it your drugs or your insomnia that's making you so illogical? What is it?

You've cried wolf too many times, George, and nobody wants to believe you.

If you are sometimes unfair and sometimes fair, I understand it because you are human, but what is this!!!

For instance, you talk about your free labour!! When I buy a watch, and the man says it's 20 dollars, and if I pay for it, I expect the labour to be included in it.

When I go to a restaurant and I'm charged for food, I expect the chef's labour to be included in the price of the meal.

When I ask a hat to be made, and if I paid for design, material, and the cost of the making of the hat, I expect the labour to be included in that price. If you say you paid your assistants (which you didn't) the ~~xxx~~ cost for the making the hat - then that is your problem - if you didn't want to give that money to an assistant, you should have made it yourself.

You charged me for every item, the money for (1) design (2) material, (3) labor - cost of making- as you put it, and your labour - which is designing and "cost of making" is paid by all this.

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Also, you did the same thing for the two months before the Syracuse show. You charged for every conceivable thing you did for us - design of record inside cover for John, the lettering for my record inside cover, assisting production of Joe Jones instruments, etc. Then you charged a retainer fee on top of all that. You pretended that most of the money I paid you went to factories and because of unreasonable cancellations, etc., in fact, you lost money. But I ~~am~~ have discovered through investigation that (1) most factories were not paid by you, (2) All workers were not paid, (3) and the cancellation you claimed you paid was not paid either. And since the money you received on designing fee alone (which does not involve any expense on your part) accumulates to over 12,000 dollars, ~~xx~~ so where did the money go?

Now if you get a retainer - a salary - everything you make under that salary is free. It's like you are working as a clerk and you get a salary, so all the clerical work you did in those working hours are covered by the salary. Now if you charge for each individual work, you can't charge a retainer - which is probably labor fee - but your labor fee is included in the individual charges you made for each work. Is this clear?

I'd like to see all the crazy misunderstandings to be cleared and expect to see you less insane the next time I hear from/about you - for your own sake.

Love,
Yoko (An Lennon)

P.S.
Also, about the transparent record idea. I understand that you were very hurt that we didn't use that idea.

Well, the story is this:
First of all that transparent idea is the one I was suggesting to the Beatles at the time of their white album. But they didn't do it and did a white ^s album instead, which was my second suggestion.

Also, I suggested the transparent idea, twice after that for Plastic Ono Band but the record company, EMI, refused to do it. Meanwhile, both in Japan and in California, several record companies have done colour transparency ones. My idea was not colour - completely transparent like my objects.

Then you suggested it for London Air, New York Wind, we thought it was a good idea for that particular record and thought of bringing it up again to EMI, even though they have objected before. But meanwhile, we are not doing the London Air and New York Wind. We decided to do a live record called "Live Jam". For that, the cover John and I have designed - like a bootleg record (which was originally Al Steckler's idea) seems to fit better.
If we do the N.Y. Wind record again in the future, we will try to use the transparency idea. I think the main objection EMI has on the transparency idea is the fact that it needs different processing, in pressing the records, though that shouldn't be so difficult - so we don't know what their real objection is.

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Bag Productions Inc.
Tittenhurst Park,
Ascot, Berkshire.
Ascot 23022

Dear George,

The reason I want this to be Yoko + John and not YOKO ONO is because the whole thing is nicer if it is like a dialogue between Yoko and John with a chorus by Fluxus.

Don't worry that I have only sent you 3000 dollars because that is only for the rental and preliminary expenses.

Call us for final check up when you receive this letter.

love,

John + Yoko

cover of a catalogue for ~~Yoko~~ Yoko + John + Fluxus. The catalogue

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Dear George,

I'm sorry I couldn't give you the articles today. I have to work on it another night. Last night I worked until the outside was light (about 6 in the morning?)

So when you came today, we weren't very responsive. You look like you are working too hard and we are very worried. But don't get mad at us just because we are sleepy heads.

I'm sending this calligraphy to you now because I don't want you to ~~frustrate~~ be angry all night at us.

Geo.

The short one means dragon flies

The middle one means life is death
death is life

The long one means life is life
colour is colour

or (some drawings) can be used as the cover of a catalogue for ~~the~~ Yok +
The catalogue

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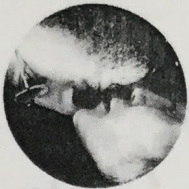
Bag Productions Inc.
Tittenhurst Park,
Ascot, Berkshire.
Ascot 23022

① I am sending the original copy of
"Fit to Die" poster we've made which is
the second of our Peace Poster Event.
(first was the "war is over").

I also send one without the "Fit to Die"
red writing on so you can blow it up to
a large size to maybe fill the shop-
window and then add the fit to die
writing in red.

② Also 4 photostat copies of (A) (B)
~~the~~ drawing by John & Yoko which (you
choose the one you like - large drawings
or small drawings.) can be used as the
cover of a catalogue for ~~Yoko~~ Yoko +
John + Flux series in shop. The catalogue
should have just three quotes from me. (X)
re: →

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Bag Productions Inc.
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Ascot 23022

③ If you think it makes sense —
Please print copies of Lisson Gallery
and/or Catalogue, all the film catalogues, maybe,
to sell or give them to people.

④ Also our "Making Friends among Pigs"
Poster (enlarge to shop window-size)
which you can use for one of the week's
shop window.

Acorn Pieces

⑤ Also, ~~Coventry~~ Catalogue of Coventry
Sculpture Show — we have presented
two Acorns in Coventry show — we planted
them in one hole — one in the west of
the hole and one in the east of the hole.

some week

⑥ Also do you want to add Apple piece
(fresh apple) re: Indica catalogue —
which was ~~600~~ for sale for 600 dollars
(one apple) and it is now Collection of
John Lennon (Just buy regular green apple
from grocery to use

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for
George Maciunas



Bag Productions Inc.
Tittenhurst Park,
Ascot, Berkshire.
Ascot 23022

PROGRAM.

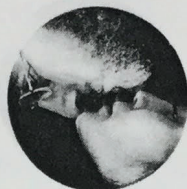
FLUXFEST PRESENTS YOKO ONO + John Lennon +

- ① Do-It-Yourself by Yoko + John + Everyone
- ② Ticket by John + ~~Everyone~~ Everyboat ^{Flux tour,}
- ③ Measure by Yoko + John + Hi-Red-Center
- ④ Blue Room by Yoko + John + Fluxmasterliars
- ⑤ Weight + Water by Yoko + John + Fluxfiremen. ^{facet}
- ⑥ CAPSULE by Yoko + John + Fluxstatecenter ^{space}
- ⑦ Portrait of John Lennon as a Young Cloud by Yoko + Every ~~person~~ ^{cloud}
- ⑧ The Store by Yoko + John + Fluxfactory
- ⑨ Examination by YOKO + John + Fluxschool

I want to give you my new piece in addition to my
old one in Grapefruit
(Measure from the store... water (199-
London, John Ono)
John's piece:
Measure from the store... the store (199-
London, John Lennon)
Add the two centers to this

24" 65mm 2 1/2" 75mm

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①

Do-It-Yourself

I will leave it to your judgement as to the selection of my pieces for this week. But try to read Indica & Lisson catalogues and select some from them, too.

John's piece 'instruction' "take two eggs - (1869, London Derry) John Lennon
and display two eggs if you want to.

②

Ticket

ticket to anywhere (1940 London, John Lennon)

③

Measure

I want to give you my new piece in addition to my old one in Grapefruit.

"Measure from the store to the nearest water (1970 London, Yoko Ono)

John's piece:

Measure from the nearest water to the store (1940 London, John Lennon)

Add Hi-Red Centre to this.

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④

Blue Room

The whole room should be completely white with maybe one chair, one table (also white)

display 2 sets of 4 spoons in the shop window
one set should have a sign reading "3 spoons" by Yoko Ono
London ~~1964~~ 1964 (It's in the Lisson Gallery catalogue)
the other set (exactly the same set) should read
"4 spoons" by John Lennon, London 1970

one soft rubber ball (white) somewhere in the room
with a sign saying "This sphere will be a sharp point
when it gets to the far side of the room in your
mind" by Yoko Ono 1964.

A standing needle somewhere in the room (re: Indica
Gallery catalogue photo) with the sign saying "forget it"
Yoko Ono 1966.

There should be another needle (exactly the same one)
~~somewhere~~ with a sign saying "needle" John Lennon 1970
next to it

There should be a cup on a table with a sign saying
"Not to be appreciated until it's broken" Yoko Ono
1966
"mend" 1966 y.o. (there should be broken pieces of a cup)

— continued

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(4)

— continued

Blue room

There should be a sign under the window saying
"This window is 2000 ft long. Yoko ono 1967"
"This window is _____ ft long John Lennon ~~1970~~ 1970"
the actual footage

A big chest or box (also white) that occupies a large space and looks heavy with a sign saying "This is not here". Y.O. 1967.

~~"A straight line exist only in your mind" Y.O. '66~~ Y.O. '70

Other signs: "This line is a part of a large sphere" (long straight line)

USE Ashtray (don't leave any Ashtray around)
Y.O. '66

NO SMOKING
J.L. '70

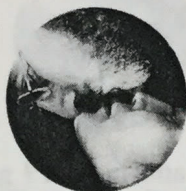
Do Not Disturb
J.L. '70

STAY UNTIL THE ROOM IS BLUE
Y.O. '66

of part of the structure of the room

Also, sign outside
Spring, rain, sky, wind, etc. (according to the weather of the day) by Yoko ono '67.

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⑤

Weight + Water

All the pieces should read Yoko + (whoever brought the piece)

~~John's~~ John's pieces

Weight piece — A dry sponge (Yoko + John '70)

Water piece — A wet sponge (Yoko + John '70)

⑥

CAPSULE

Our contribution to this week will be a 8mm home movie by John + Yoko and we will make it and send it to you — it will be the world premiere of this piece. Also, please display our film catalogues and sell them or give them away (you must reprint them 1000 or 2000 copies each?)

⑦

Instructions for this is "Open and Close" by Yoko one 1969 London (there is a open and close piece in Grapefruit, too if you can find it, but this 1967 version is a theatre piece and there is ~~two~~ three versions. one is many, many, doors, cupboards, etc, to open. Other is despite the instruction, when people come, there is nothing for them to open and close, third is all the things are closed tight so they cannot be "opened and closed". I think 1st version is best for this. ^{SHOP}

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⑧

The STORE

Select any of my pieces you like
John's piece for this is tin money (with smooth
surface) which you can put in vending machine
instead of real money - to cheat, you know.
(1970, John Lennon)

⑨

Examination

John's question is
"What time is it?" 1970, London

Mine, you can select or make up. or
let people guess.

~~What~~ "guess what my question is" y.o. 1970 London
and put many other questions by many
other artists please.

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Xi quotes from ~~the same~~ writings by Yoko Ono

- ① It's sad that the air is the only thing we share. No matter how close we get to each other, there is always air between us. It is also nice that we share the air. No matter how far apart we are, the air links us.
(re: Lisson Gallery catalogue)

and

- ② Water Talk - (re: Grapefruit)
Simon Schulster copy

- ③ There's no two mouths alike in the world.
Don't worry about being Unique. The problem is how to be similar. ~~What is the problem?~~
~~What is the problem?~~ (re: Unit Magazine)
London

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Also, our spoon pieces in the ^{shop} window
 should say

- ←
- (A) Three spoons by Yoko Ono
 - (B) Four spoons by John Lennon

So it is like (A)(B) ~~that~~ works, you know.

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MINIATURE PAINTING should be
somewhere in "John Lennon as a young
cloud" week and don't put anything
under the microscope - let microscope
have a title "John's smile". (you look
in the microscope to see John's smile -
imaginary, you know)

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JOKO JUKE JOINT PRELIMINARY PLAN

CAPSULE DISPENSERS

- 1 air
- 1 tear
- 1 acorn
- 1 catshit

3 STAMP DISPENSERS

- 1 metal slug or short change
- 4 tickets (12 different kinds)
- 3 island (lennonland) post (9 different kinds)

OBJECT DISPENSERS

- 1 plastic gloves
- 10 rubber stamps
- 1 white chess pocket set
- 1 smile box
- 1 danger box
- 1 listen box
- 2 T shirts
- 8 flux-objects

POSTCARD-CARD DISPENSERS

- 1 JL satyr
- 1 YO to see the sky
- 5 part paintings
- 10 event cards

DRINK DISPENSERS

- 1 Lennonade in leaking-disintegrating cup
- 1 fluxdrink (tea with salt)

VIEWERS

- 2 mutoscopes by JL (distant and near)
- 4 film loop viewers (bottoms, legs, fly, clock)
- 2 speeded up film viewers (Apotheosis, Erection)
- 1 shadow box
- 1 sizes
- 2 reclining nudes
- 1 water clock
- 1 picture clock

SOUND DISPENSERS

- 1 juke box - wrong selections
- 1 Joe Jones orchestra

GAMES

- 1 pinball machine
- 2 carousel horses
- 2 ping-pong (against wall) corrugated, racket with hole
- 1 shooting gallery (hitting funny objects)
- 1 driving tester (misaligned wheel)

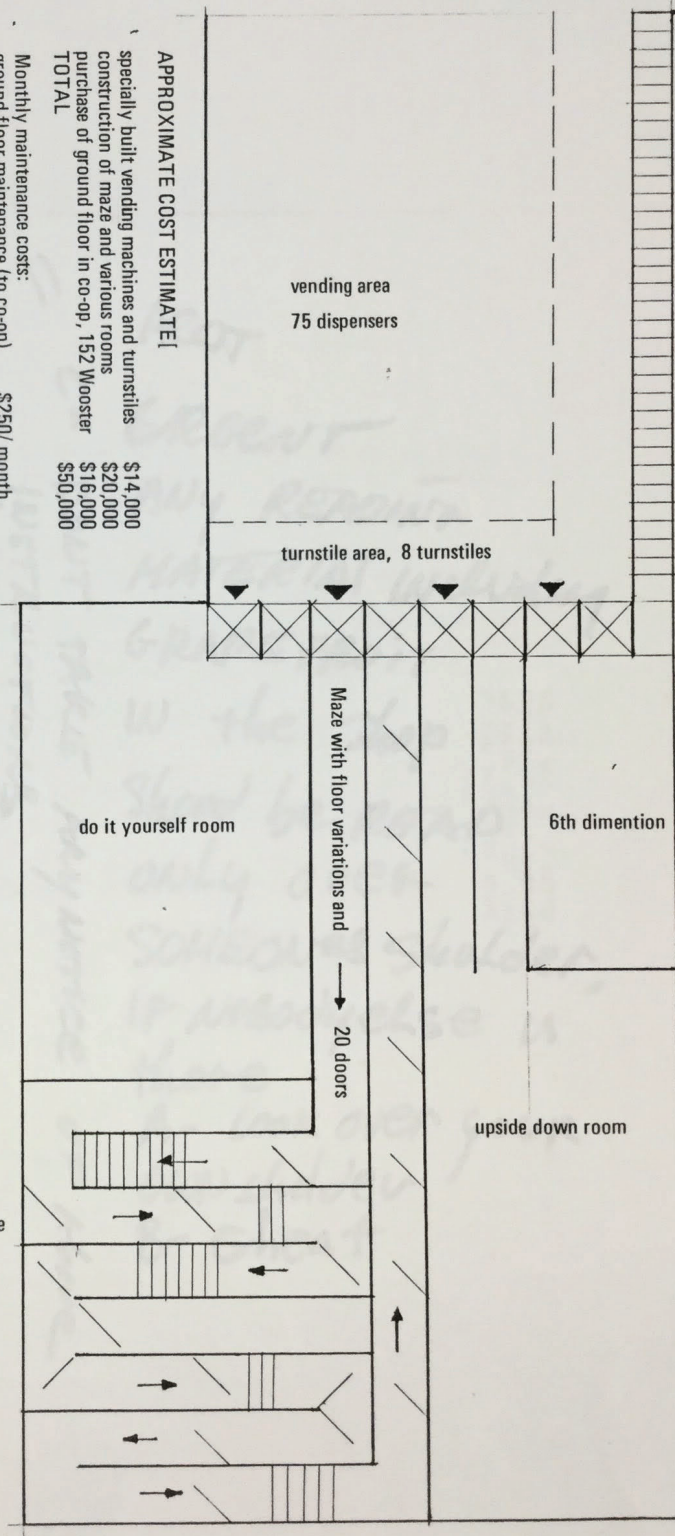
TURNSTILES TO SEPARATE ROOMS

- 6th dimention - tactile room
- Do It Yourself room
- Corridor of doors - Port of LJ as a young cloud maze
- Ayo's floor variations (combine with maze?)
- Weight room
- Upside down room
- Half room

Monthly maintenance costs:
ground floor maintenance (to co-op)
maintenance man and guard
TOTAL MONTHLY MAINT.

\$250/ month
\$250/ month
\$500

APPROXIMATE COST ESTIMATE
specially built vending machines and turnstiles
construction of maze and various rooms
purchase of ground floor in co-op, 152 Wooster
TOTAL
\$14,000
\$20,000
\$16,000
\$50,000



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Apple

MEMORANDUM

11
C- DON'T TAKE ANY NOTICE OF HOME INSTRUCTIONS
D- this AND all telegrams must be READ OVER SOME BODY'S SHOULDER
PERFECTLY GEORGE OR VERNON LUNA
copy put in your
for this
PICK IS REPLICATED yolo xno

ACOT
URGENT
ANY READING MATERIAL INCLUDING GRAPEFRUIT IN the shop should be READ ONLY over SOMEONE'S SHOULDER. IF NOBODY ELSE IS there
A- Look over your OWN shoulder
B- Cheat

SO WE MAY BE OF BETTER SERVICE TO YOU PLEASE LET US KNOW AHEAD OF TIME IF YOU INTEND TO MOVE THANK YOU

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Apple

MEMORANDUM

To:

Date:

From:

Subject:

Dear George,

You don't know how happy you made us by sending us that little gift and a xeroxed copy of your note. We both still love you very much and we missed you during your silence.

But if you remember your temper! - do you think you can forgive us for ours?! After that afternoon when we have visited you with the girls and Gene Sherman, we felt that we've been too hard on you since we've lost our temper. (though I'm not angry at all about it, I did see a xeroxed copy of your typewritten document - the usual typeface, etc. - asking for retainer - I'll send you the copy as soon as I get it off Gene on Monday - but don't worry about it.)'

Please understand how infuriated we were when the girls came to us and told us that they were not paid by you because yo-u had claimed that the reason was that you hadn't been paid by us for it! The whole Syracuse experience was so disappointing for us as you know, and somehow all that anger came out on that afternoon. All I had to do was to just call you and tell you what the girls were saying. ~~██████████~~

Have a nice Xmas and give our love to your mother,

love,

Yoko +
John

P.S. About the "Note on Chart": all I ask of you^{is} to please wait until you get some witnesses documents from my side. Since the Series went on in my loft and since there is definitely two different stories about the Series, I think it is only fair to get my side of the documents as well - at least, if anything, I am your major witness of the series considering what my position was to the loft. Am I not? But the witness documents will not be only mine, but of various people. I will try my best, though I don't know how much luck I would have there. It was a very difficult case from the beginning, because the two very important people: Jackson MacLow and Diane Wakoski were on La Monte's side, If I hadn't had a hard time then, I would have been able to change the program credits to what I thought was fair. I'll try my best, anyway. That's all I can do.



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Apple

MEMORANDUM

To: George

Date:

From:

Subject:

Dear George,

Don't worry. You would never have to do another show like this. Because this show I think will make the rounds of the world and that will take ten years, I think. Don't you?

After the show, you should take a good rest, but since you ~~are~~ cannot even rest and be happy, I think it will be nice if you could go to Japan right away for half vacation and half work on the Toko Company like we talked about it the other day. What do you think?

I am very worried about the show, so please call me when you read this. John is very worried, too.

Love,
Yoko

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Apple

MEMORANDUM

To:

Date:

From:

Subject:

Dear Stalin:

a few reasons why you blew it. period.

- 1) Liar. (you claimed you never asked for a retainer)
(see enclosed \$200 weekly !)
- 2) Badmouth (you said Gene Sherman lied) (see enclosed)
- 3) Hypocrite (one who affects virtues or qualities he does not have) Webster:
eg: you complain about people stealing your property - yet you consistant-
ly steal anything you can get your hands on - other people's telephone
lines - recorded music, etc., all of which is stolen from people who could
well be poorer than YOU.
- 4) Being a facist-stalinist (our definition) you have the nerve to say
"second offenders should be shot"(your quote) referr to your item 4 (postcard)
- 5) We are not the only ones asking where the money went?
- 6) Don't work too hard this winter - sell some of your property - or go
back to mummy.
- 7) NEXT, means a) nearest or adjacent to
Websters: b) on the 1st occassion to come
so fucking what?
- 8) THE BODY IS THE SCAR OF THE MIND^{*y.O.} (see mirror)

Our best regards and wishes for your new venture ,

John a Yok

P.S. You know quite well that our last letter was an attempt to bridge
the lack of communication if there was any - and try to rescue our
relationship (being adults) but your egocentric pride rejected this
gesture. Too bad.



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LENNONO
1 WEST 72ND STREET
NEW YORK, NEW YORK 10023

Jan 25 '77

Dear George,

Thank you for your invitation.
We were delighted to hear from you direct
after all these years, and felt very
badly that we couldn't come to your event.
(We were in Washington D.C. kidding peanuts
with some people while your event took
place!)

Call us. (595-4437) We'd like to come and
say hello if you're in Washington D.C. or
whenever, (John misses your crêpe)

Love,

Yoko & John