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Dear Jeff,

So that means that you haven't received my two letters yet. They were sent to the 99 2nd Ave. place. Would you ever get them, I wonder. Up to now we were terribly broke. We didn't have money to buy food sometimes. Our diet is oatmeal and vegetables. Your COD express letter is still at the post office because we don't have the money to get it. What did you put in there? Tony is going to pawn his camera again tomorrow, so we will have some money. But that money goes like that, you know. So we couldn't spend 7 pounds out of it to get that express mail. Probably we would never get it, like that white car, remember? The JDR 3rd grant didn't come through-hence the financial trouble.

It's nice that you are in love. That's very nice. We'll think about those things when our heads become above water. Thank you for doing a good job in the Avant-garde Festival in New York. I saw you on the front page of the Village Voice wearing the bag. (that was you, wasn't it?) You can perform or make any piece you like of mine. Let me know what happened, though. San Francisco must be nice. We met Al Hansen in London. He came especially for the DIAS (the one we came for). According to him, he got a phone call from Charlotte Mooreman before the Avant-Garde Festival in New York asking if she shouldn't drop Yoko Ono off the list since Dick Higgins suggested that. Al said that's why, Yoko Ono, you weren't included in the Avant-garde Festival.

So I said, wait a minute, wait a minute I was included, see? and shown him the list. and he got embarrassed. So I don't know who's lying to who, but that's one side of the typical New York scene. I'm glad that I got out of it, and I also miss New York terribly. London is a good scene. The reason we were able to survive at all financially without the grant, is because they've all been very nice to us. We've stayed in three places already- all free flats, belonging to somebody, or other. People lent us money, gave us credit on things, etc. But that's coming to the limits and we must do something now. I had three concerts which were all successful--all full house, terribly excited audience. People called out "~~XXXXXXXXXX~~ Britain needs you, Yoko Ono!", etc. Have received tremendous publicity. Film-makers like Roman Polansky the Italian film maker Antonioni, etc. came to see ~~the~~ my things. the Beatles came, too. They are, incidentally, treated like the next Royal family in London. People (very intelligent kids) make jokes about ~~the~~ the Queen and Prince Charles, but they never make jokes about the Beatles. They are treated as true aristocrats, if you know what I mean. We are getting offers to go to other parts of Europe with my concert and painting show (that's another thing I did).



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but no money. So we can't even travel. There were very bad, bad moments between Tony and I—as usual, you know, the fighting bit. But things never gotten bad as it was in New York ~~this summer~~ last summer. I really don't know—that's all I can say at this point. Just praying that things will turn out for the best of us three. (KYOKO) One thing I'm a bit worried is about the photographs, papers and things we had in the 99 Second Ave. place. I don't care about the clothes and things because they can be replaced but there were some manuscripts that I don't have copies of. Could you give me some information as to what things were stored and what things weren't?

If things go well in Europe at a fantastic rate, which is possible, We would ask you to come here—you & your frau. We miss you and often talk about you. If things go very badly between Tony & I there is a possibility that I might just come to San Francisco alone. I met John Cage & David Tudor in London. They were on a tour. John was very nice and said he would help me in any way he can, suggested several foundations that I should apply for, and promised me that he would write any recommendation necessary. David Tudor has a very strong connection with the San Francisco Tape Center and I could apply for a grant there if I wanted to. Though I don't feel like messing with tapes.

Kyoko now has a definite English accent in her speech. It really kills you. When Tony starts to shout, she says "I don't like you shouting, daddy", or something, really cool and authoritative. She is going to school and the teachers says she is already like a center figure—telling other children what to do, etc.

We are now making the Walk Film London version. Hoping to make a feature length one (1 hour and half). You could make the San Francisco version if you like. The London version credit reads #4 by Yoko Ono directed by Tony Cox. (The producers name should be whoever put up the money or raised the money. in our case we may put Tony's name, we don't know yet.) So it should be #4 by Yoko Ono directed by Jeff Perkins, etc. You should have no trouble in raising money for this particular film, because it has a sensationalism quality in it, too. I'm thinking of using someone with a name like Harold Wilson and put that in the credit, too. In your case if you can find someone who's name is Lyndon Johnson, for instance, you know what I mean? Then the ending of the film should not say "The End" but should say "to be continued" like we did in the Stone. When and how it would be continued should be left to the audience.

Let's keep in touch. Pray for us. We need it. Keep up the love bit. It's good.

Yoko



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air talk in nyc                      to Jeff

the air here is cold, hard, slippery and soundproof so  
that it doesn't carry your voice to others or theirs to  
you.

sometimes you see people staring at you or laughing, but  
you don't know what they mean.

the air, sometimes, takes a form of a wind and passes  
through your head.

many times, you see a person walking with a hole in his  
head, and you know that's what happened to him, too.

but they all look happy - smiley and all that. I mean,  
despite their holes.

and, don't worry, we're smiling, too.

keep smiling.

Yoko



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DEAR JOHN:

1/6/89

HERE'S HopING THAT YOU FIND  
THIS AN APPROPRIATE TRADE  
OFFERING FOR THE ISSUE THAT  
I AM INTERESTED IN. WITH LUCK  
THERE MAY BE MORE THAT  
FOLLOW! TILL THEN

Love  
Jeff

P.S. I THINK I HAVE ANOTHER EARLY  
Y. TONE PICTURE IN THE FILE... I'LL LOOK.

JEFF PERKINS  
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