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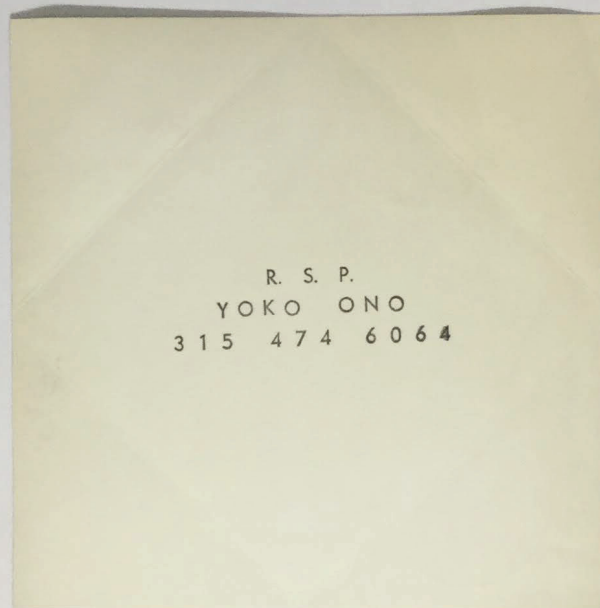
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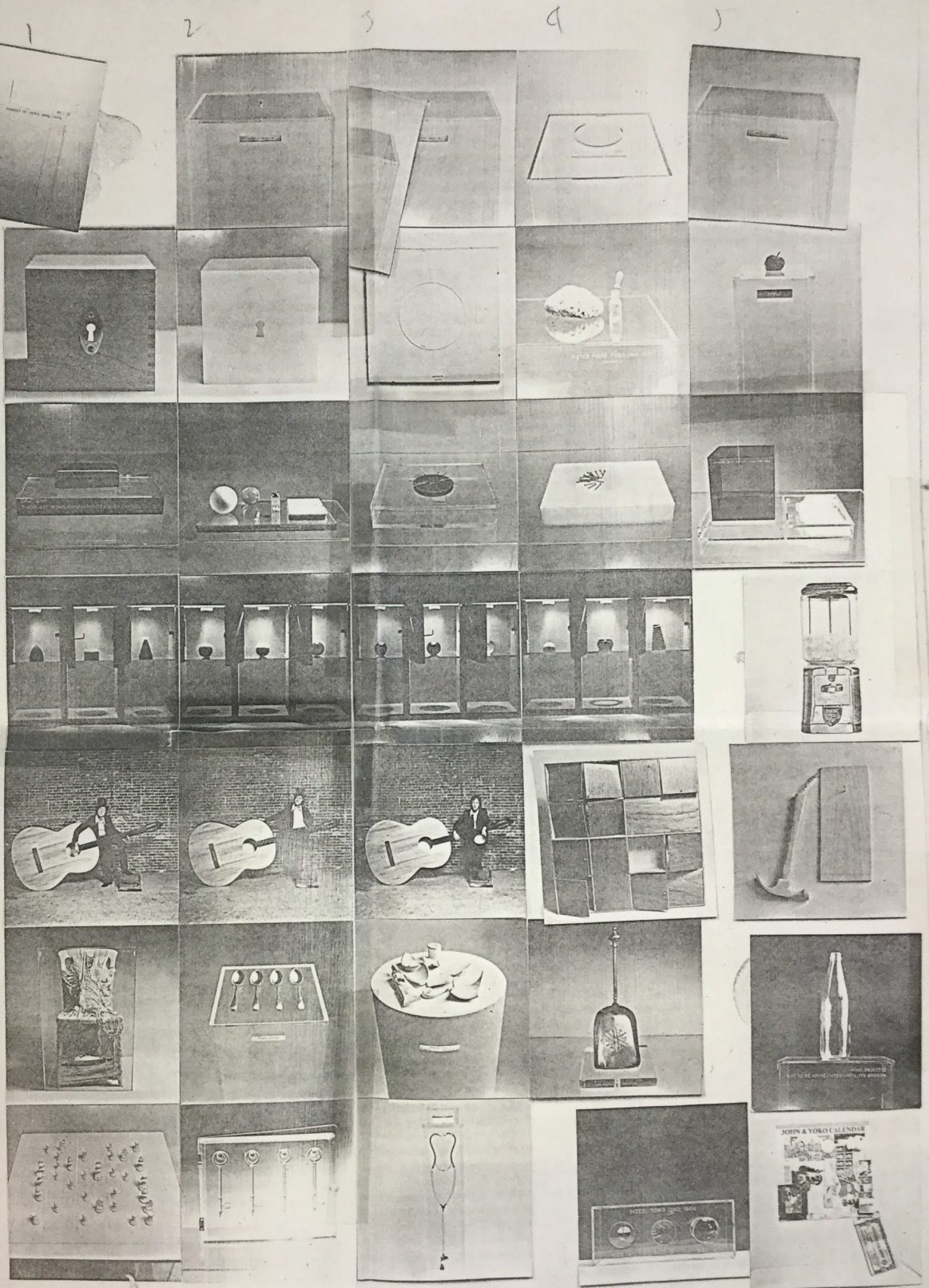


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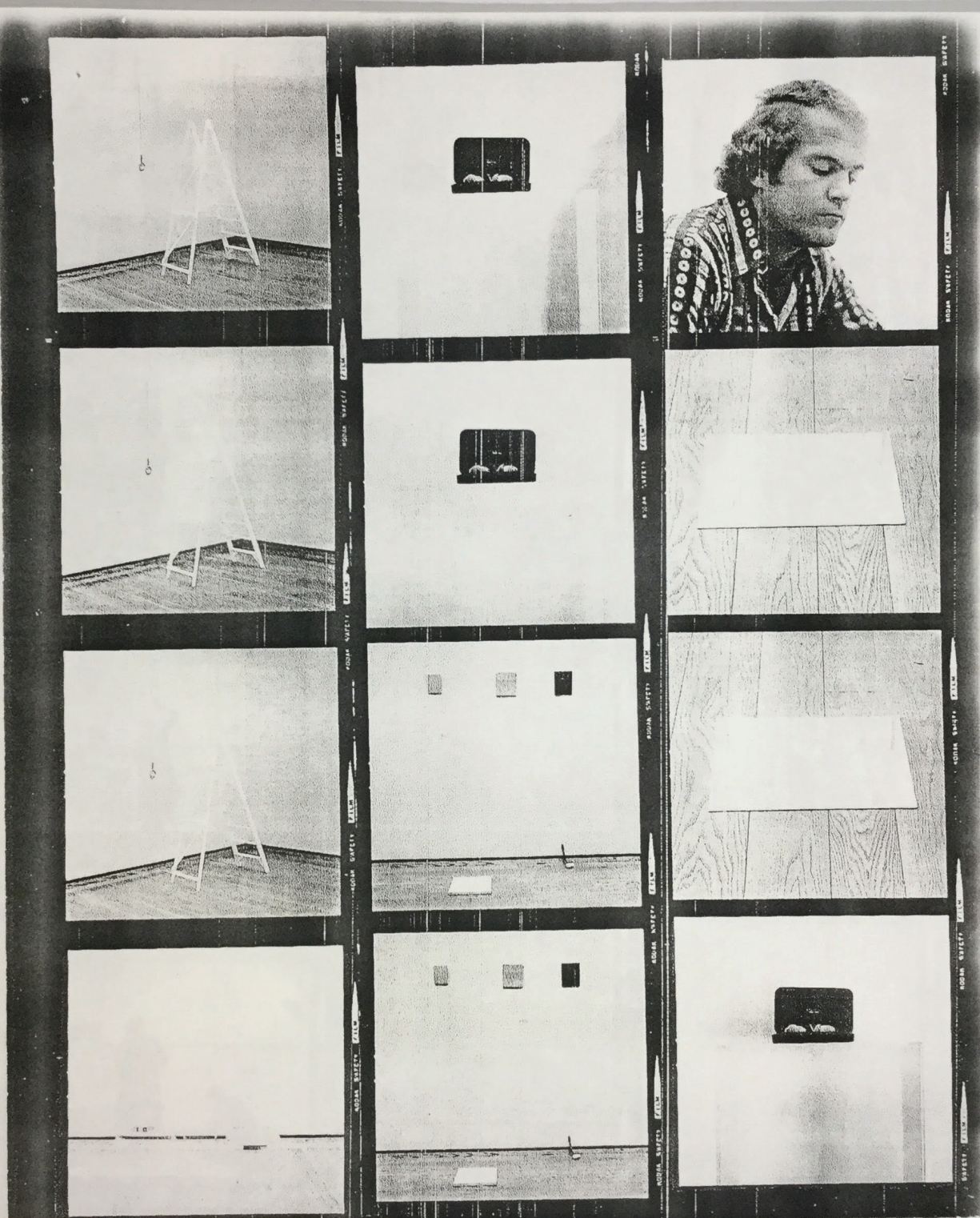
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Everson Mrs. Show

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EVERSON

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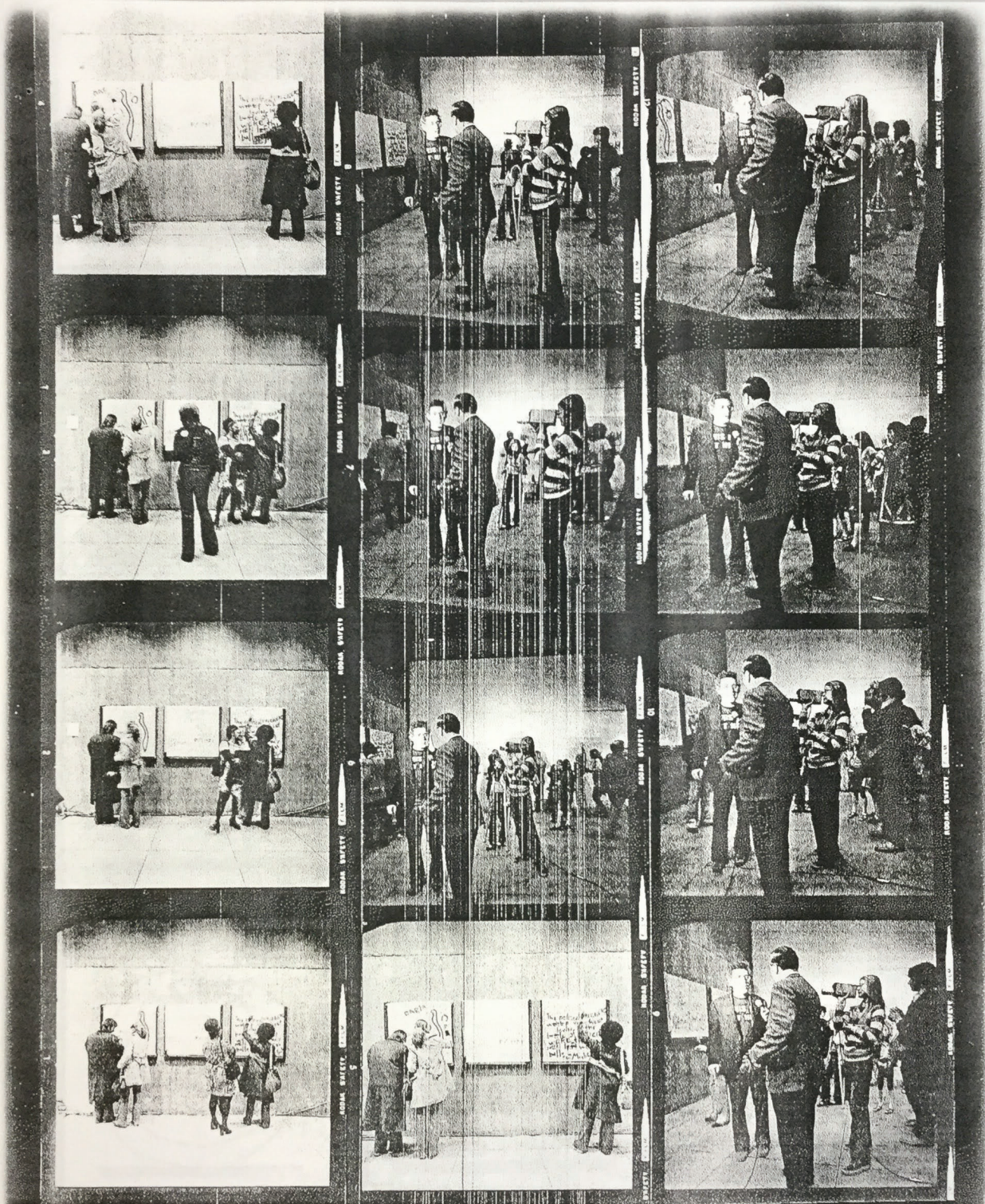


EVERSON

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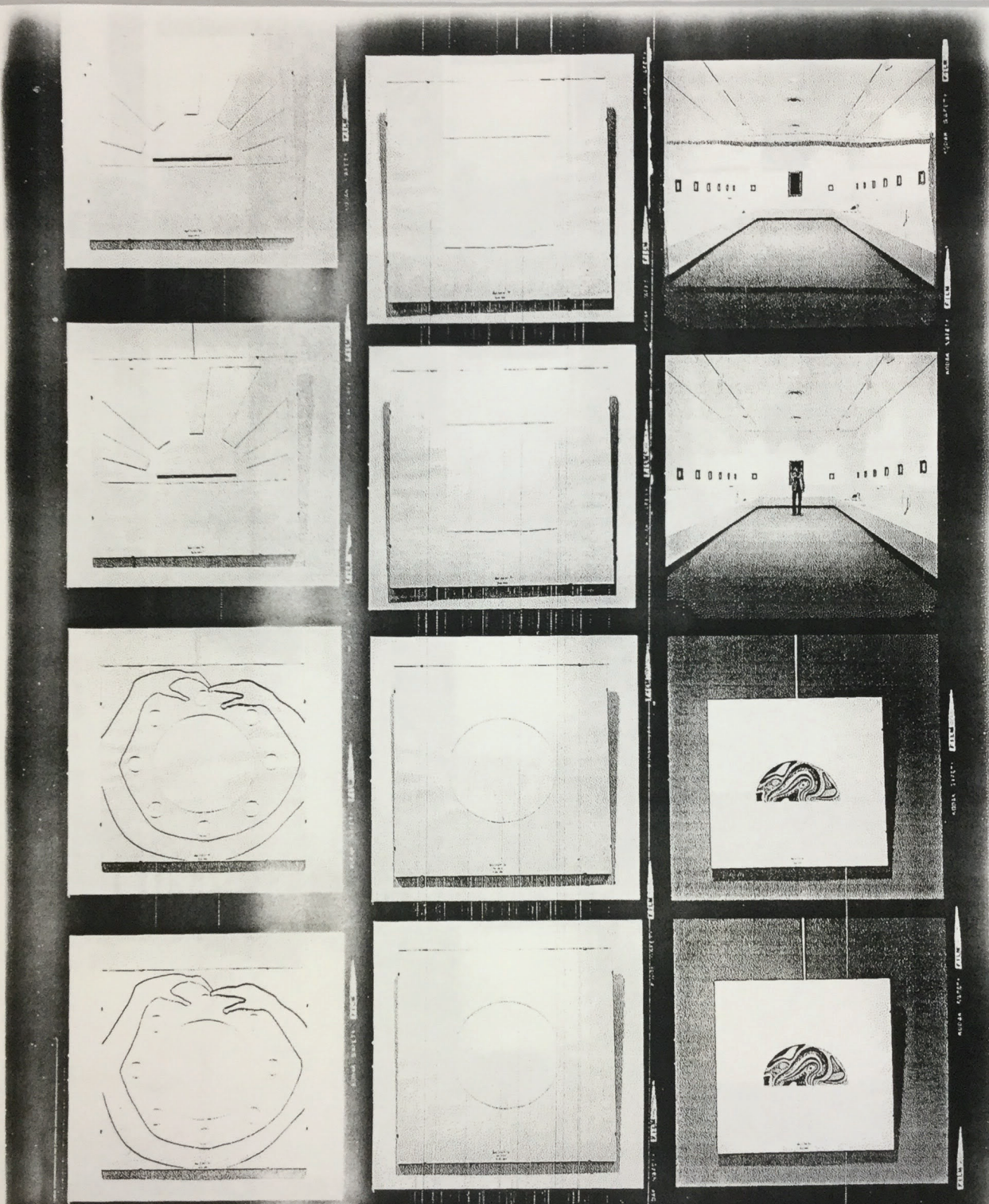


EVERSON

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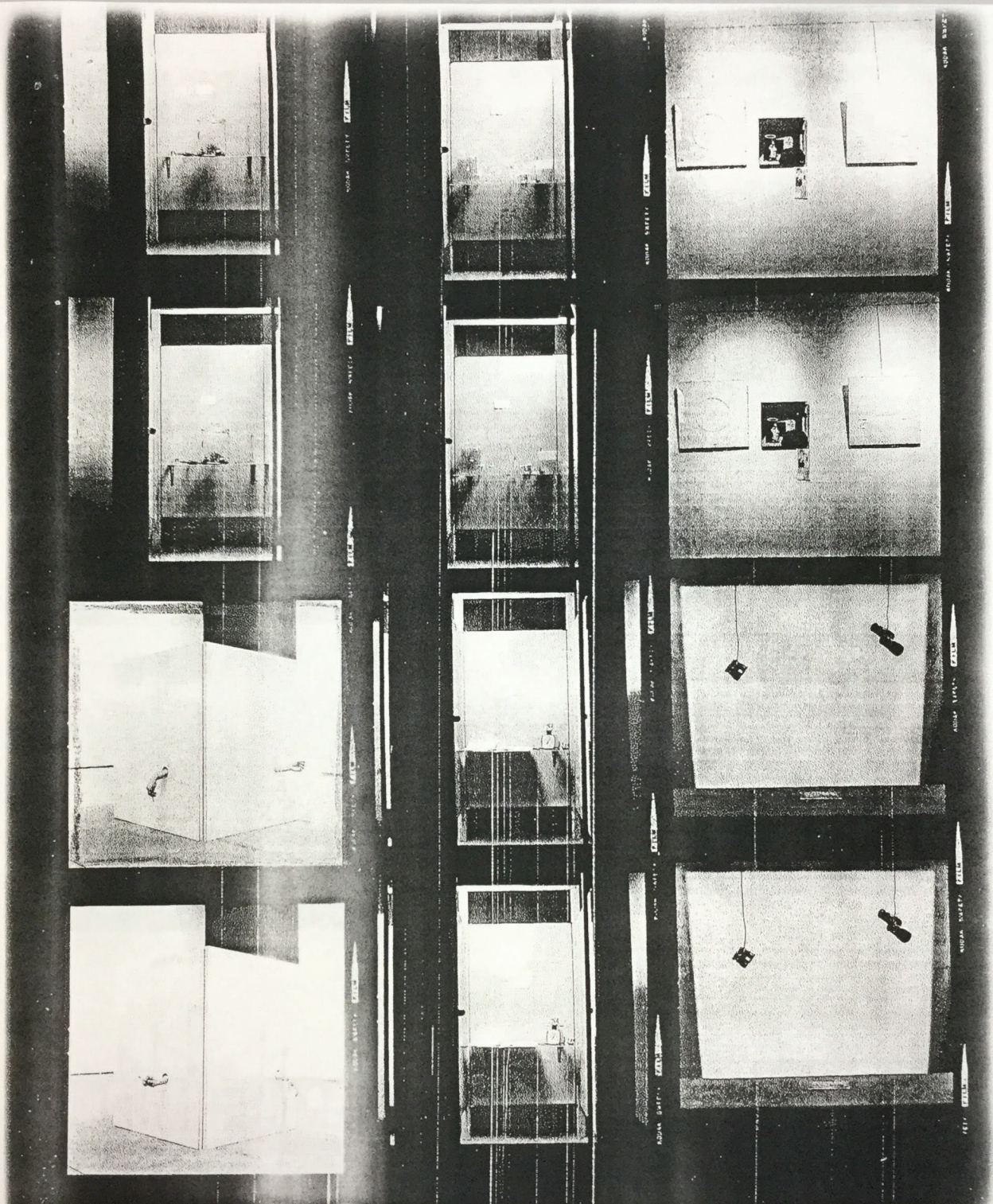


EVERSON

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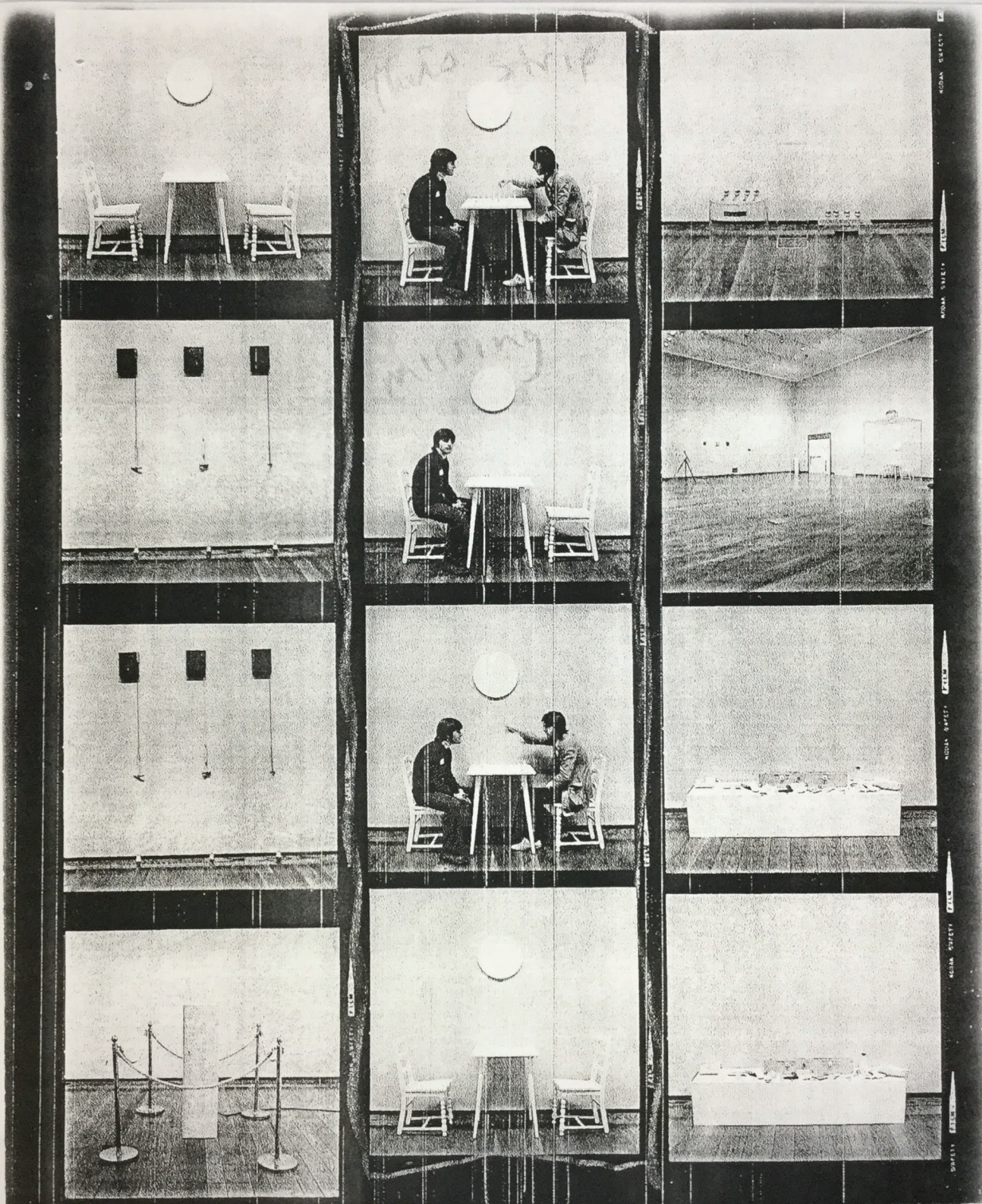


EVERSON

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351.

YOKO ONO

WATER EVENT

September 20, 1971

The Everson Museum, Syracuse, NY

Invitation to artists to participate in the event

16 x 11.8 cm

Designed by George Maciunas

Offset black on white paper, folded and
sealed in a plastic bag as issued.

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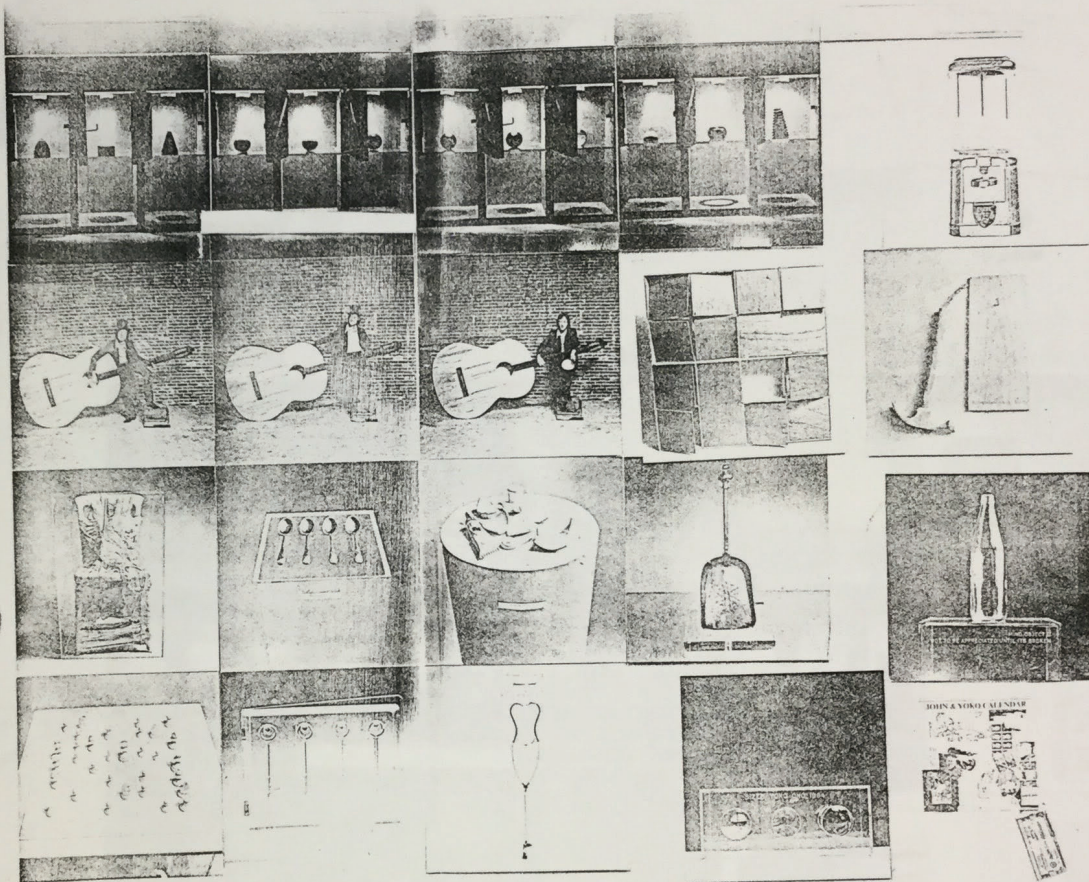
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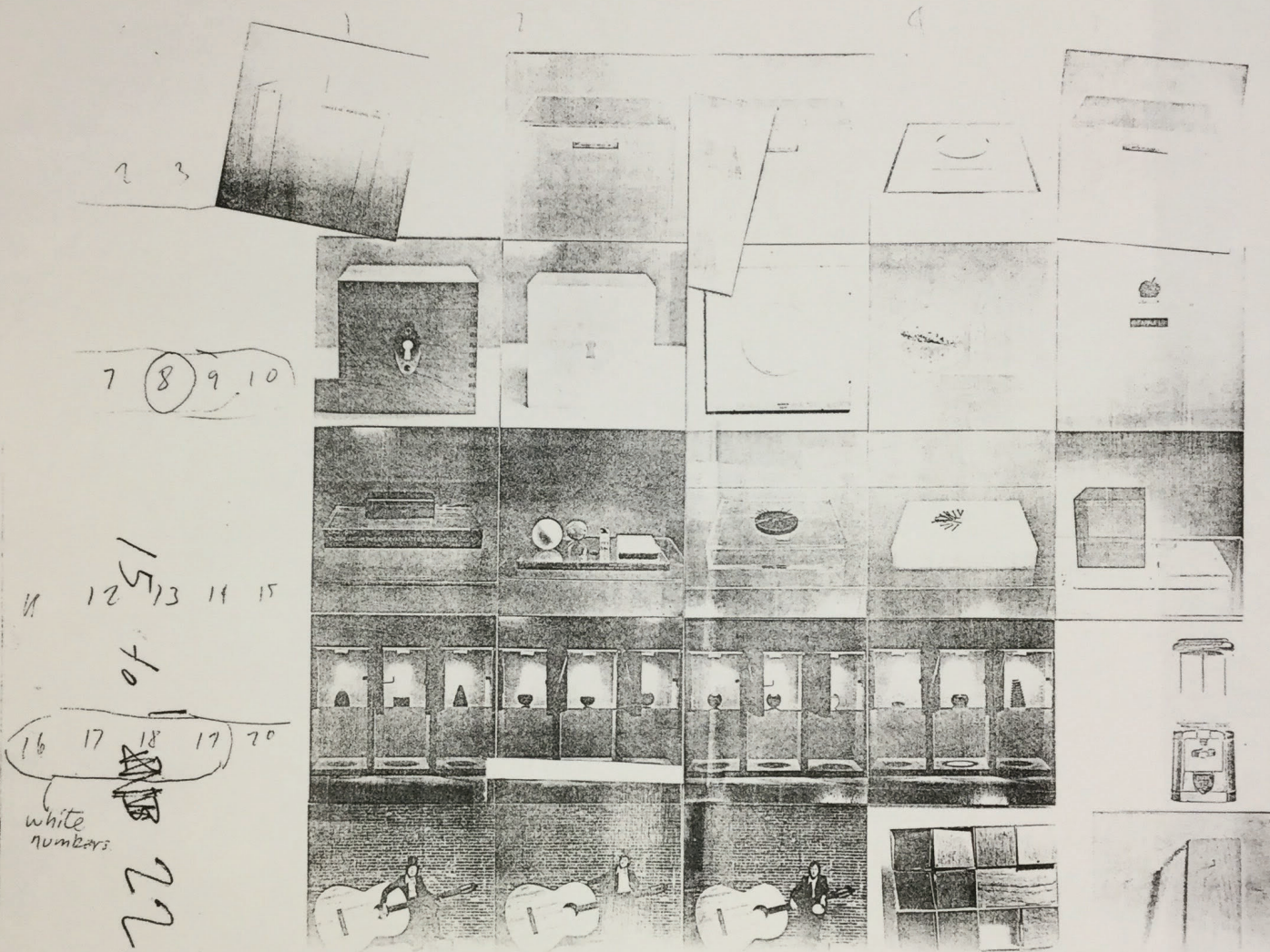
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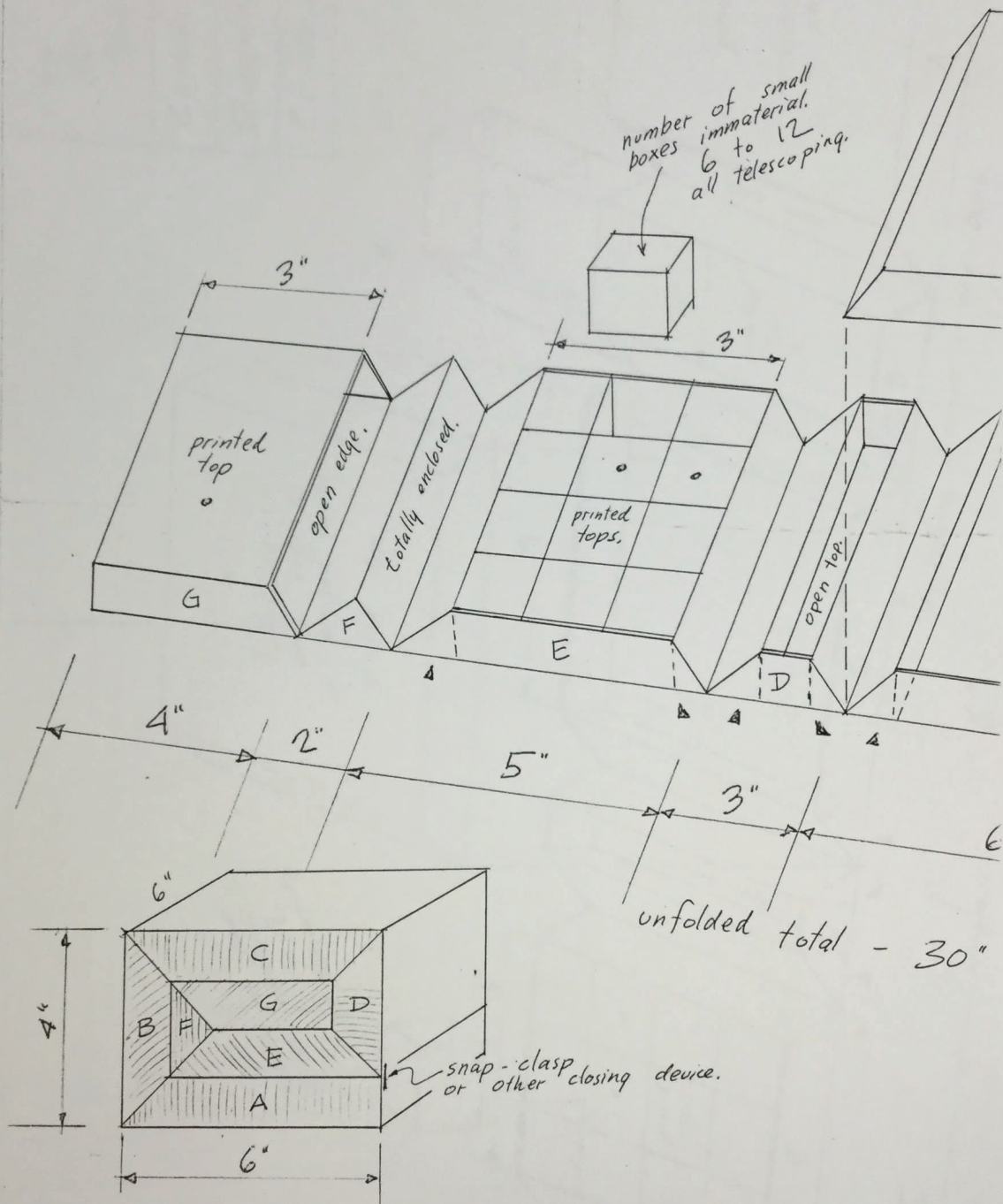


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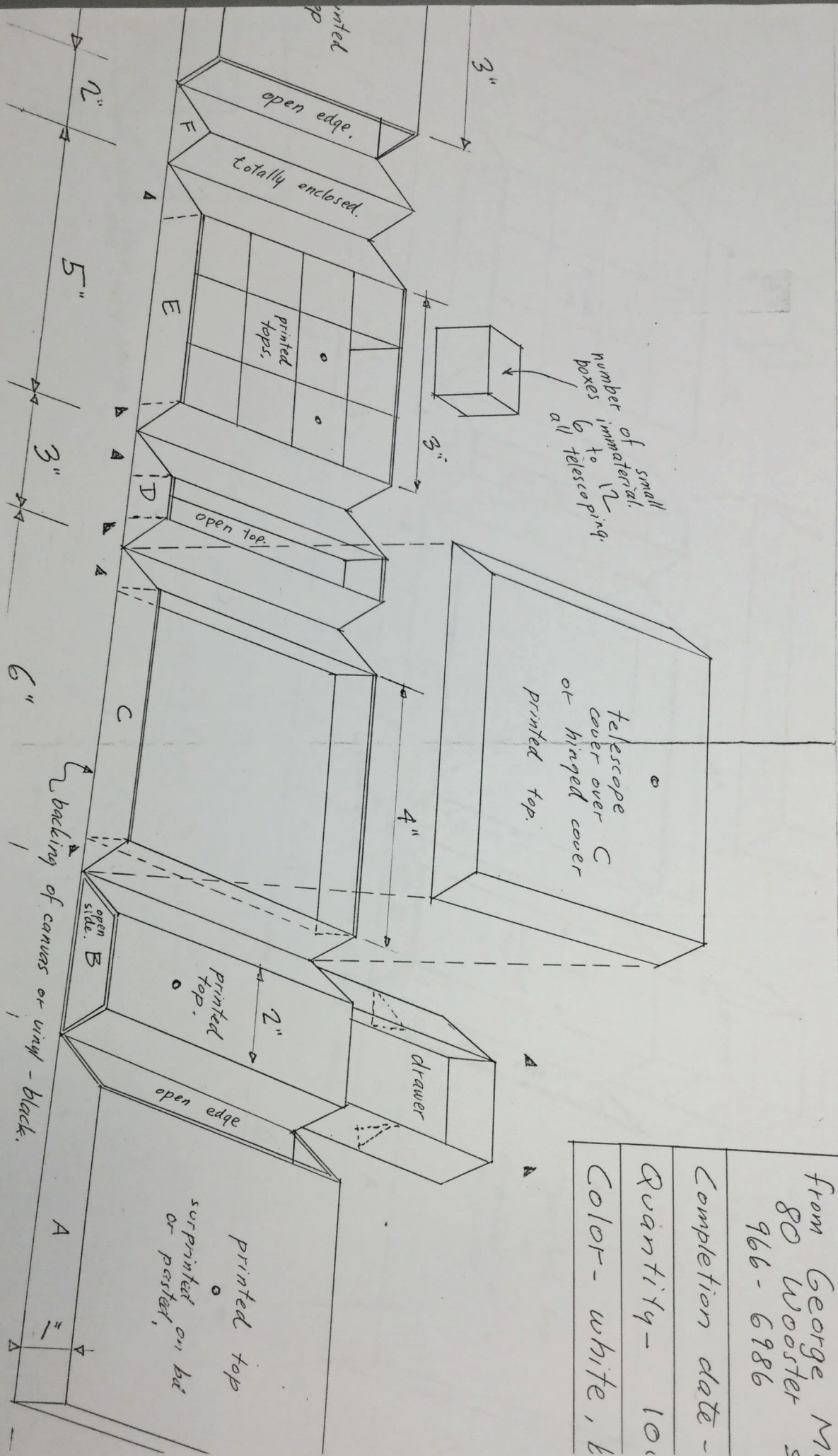
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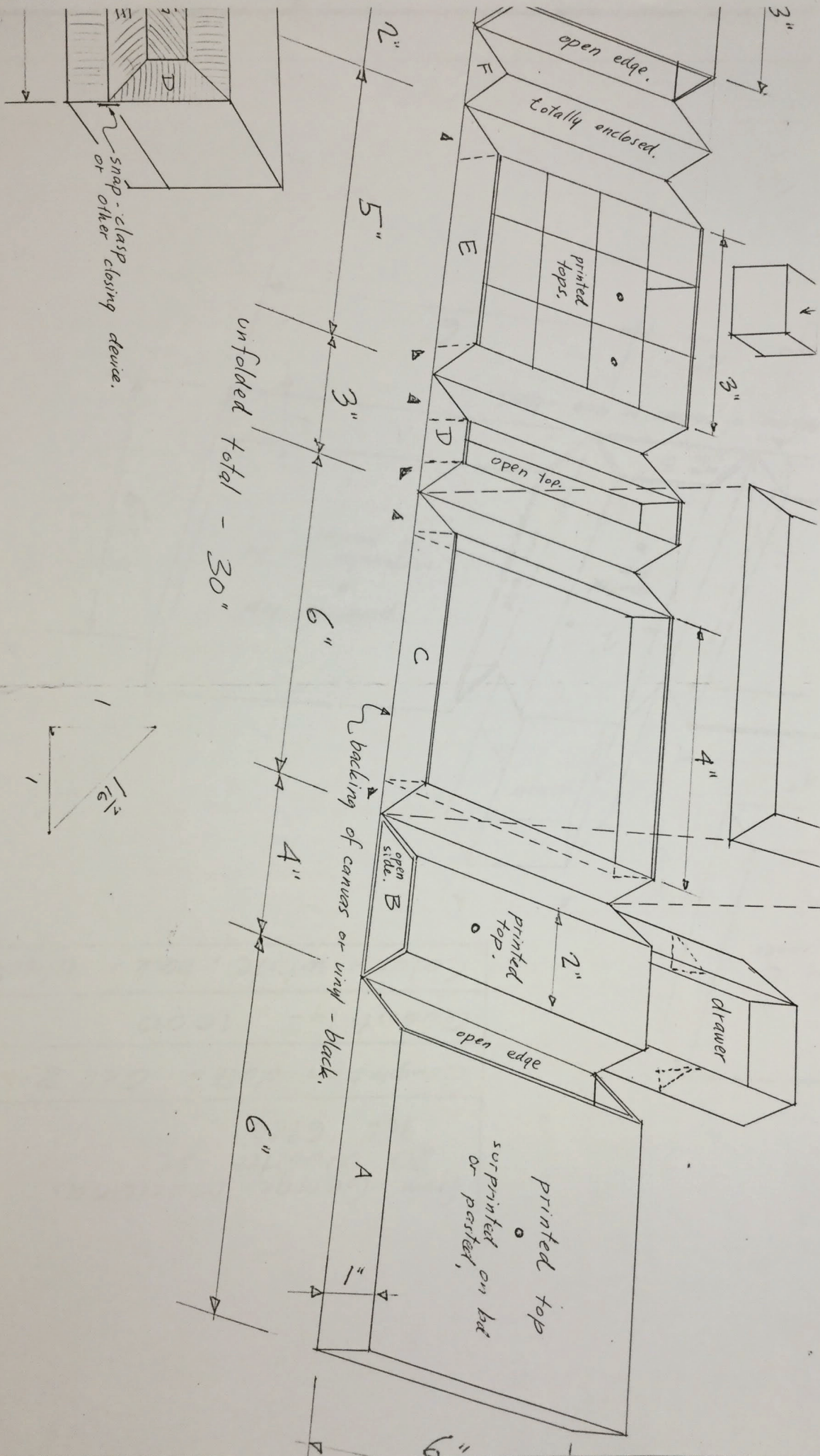


from George M.
80 Wooster St
966-6986

Completion date -

Quantity - 10

Color - white, l



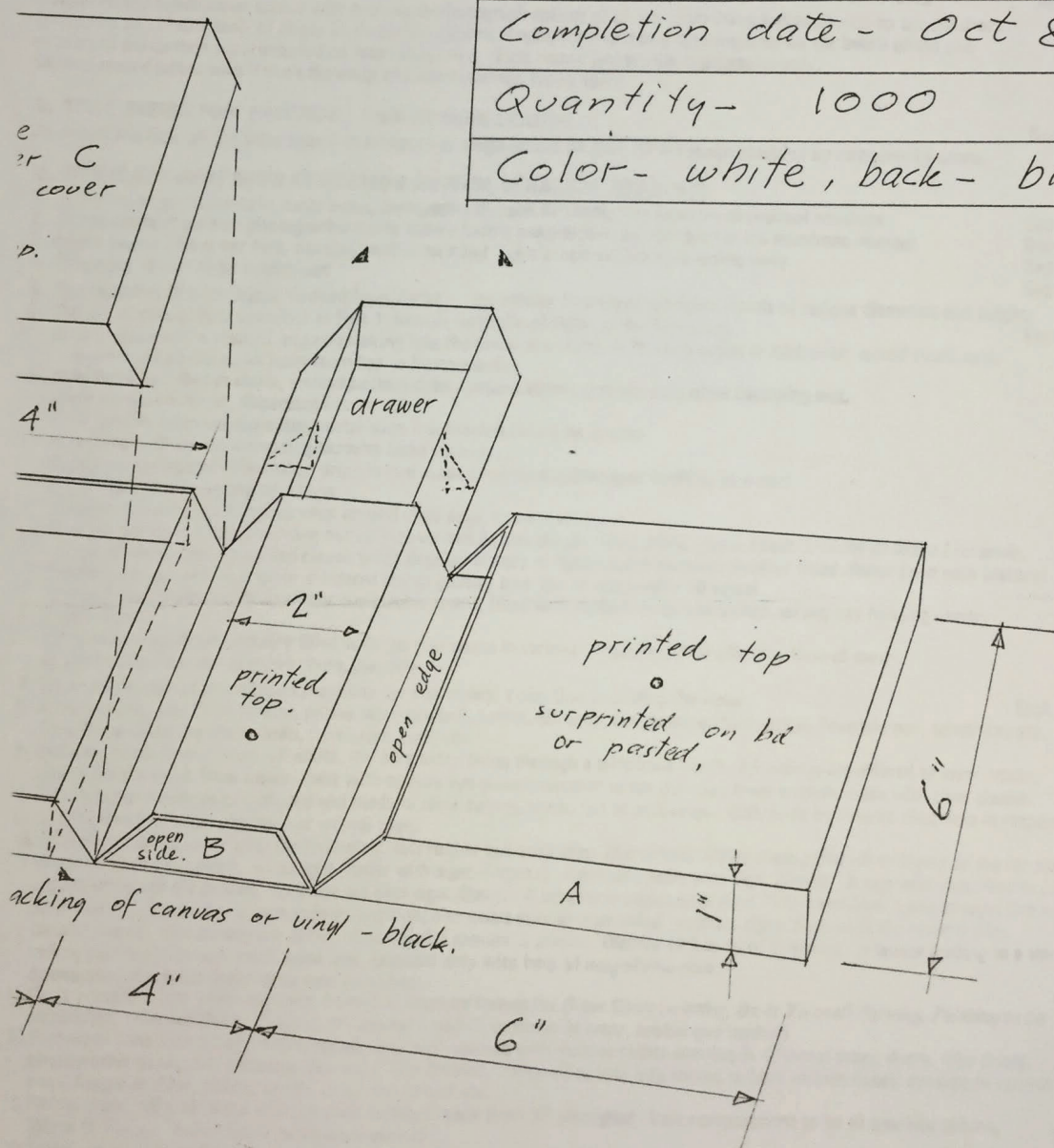
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from George Maciunas
80 Wooster St.
966-6986

Completion date - Oct 8. →

Quantity - 1000

Color - white, back - black



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YOKO ONO AND JOHN LENNON PROJECTS BEING HANDLED BY GEORGE MACIUNAS - 1971 PART 2

- F. DESIGN OF INSIDE COVER SPREAD AND JACKET TYPOGRAPHY OF *FLY*, RECORD BY YOKO ONO** Sept.3
Double record inside cover spread with composite photograph collage of a) Joe Jones instruments playing on the sea shore (photo by Iain Macmillan) b) photo of Hungarian gypsies playing for a wedding superimposed on the beach photo and c) faces of performers superimposed on faces of gypsies. First record jacket with typography only. Second record jacket with Yoko's drawings and superimposed typography.
- G. TITLE DESIGN FOR *ERECTION*, FILM BY JOHN LENNON** Sept.18
At end of the film all the titles appear in sequence of single letters till they fill the space occupied by completed fascade.
- H. *THIS IS NOT HERE* SHOW AT EVERSON MUSEUM, SYRACUSE, OCT.9, 1971**
1. Invitation to participants in water event, typography in form of bottle, wet paper in waterproof envelope. Sept. 3
 2. Announcement card on photographic paper totally fading away in few days except for the telephone number Sept. 16
 3. Poster saying *This is not here*, possibly with John's and Yoko's faces within type fading away Sept. 9
 4. Catalogue, design to be determined Sept. 16
 5. Retrospective of past objects shipped from Ascot on tubular (seamless) plexiglass stands of various diameters and heights Sept. 30
 6. Exhibit of new objects described in Part 1, item A, with the addition of the following:
 - a) two plastic cubes stacked, top one leaking into the lower one water. A floating object in each cube would touch each other when all the water leaks from top to bottom cube.
 - b) two plastic cubes as above, instead bottom cube contains object that expands when becoming wet.
 - c) automatic dispenser, dispensing acorns
 - d) automatic dispenser dispensing metal slugs (counterfeit coins) for a dime
 - e) automatic dispenser dispensing capsules filled with air
 - f) automatic dispenser dispensing drink in cup made of water soluble paper (melting in water)
 - g) juke box playing wrong selections
 - h) *corner painting* (paintings to wrap around chair edge, corners etc.)
 - i) *cut up paintings*: white painting cut up into various jig saw shapes, little black square titled: *1/100th of Mona Lisa smile*, little white squares, one titled *clouds* (with detailed history of background material) another titled *flower* (also with history)
 - j) glass shoe, one whole, another shattered and in jewelry box (to be returned in 10 years)
 - k) wood hollow panel with small circular compartment, filled with various items and locked, wrong key hanging nearby
 - l) edible chess
 - m) variable sand timer, possibly filled with gas that reacts in various temperatures by affecting flow of sand
 - n) giant guitar, the size of grand piano, playable
 7. Water event, invited participants providing the containers, Yoko Ono providing the water Sept. 30
 8. Weight event, lead filled feather, pillow, pin-pong ball, basketball, shoe, hat, handkerchief, jacket, fountain pen, telephone etc. "

air or foam filled log, dump bells, steel beam, rock etc.
 9. 6th dimension, largest room, all white, the only entry being through a telephone booth. All visitors are offered to wear masks, "

one to see the room from inside, mask with opaque eye glasses; another to see the room from outside, mask with clear glasses.

300 masks or hoods to be designed and made in black canvas, cloth, felt or soft vinyl. Visitors to be offered chocolate in response to a choice of mineral, vegetable or animal food.
 10. Blue room: white room with the following: soft rubber ball with sign: *This sphere will be sharp point when it gets to the far side of the room in your mind*. an upright needle with sign: *Forget it*. Another needle with sign: *Needle*. A cup with sign: *Not to be appreciated until it's broken*. Another one with sign: *Mend*. A very large object with sign: *This is not here*. Long straight line with sign: *This line is a part of a large sphere, a straight line exists only in your mind*. Interior signs: *Stay until the room is blue*. *Do not disturb*. *Use ashtray for ashes*. Display of 4 spoons: *3 spoons*. Display of 4 spoons: *4 spoons*. A ladder leading to a small ceiling painting with very small word: *yes*, readable only with help of magnifying glass. Soundproof closet for listening to own heart-beat.
 11. Do it yourself room. white canvases, framed in baroque frames for *Draw Circle painting*, *Do It Yourself Painting*, *Painting to be stepped on*, *Kitchen Piece*, *Painting to hammer a nail* (3 versions: in ivory, rubber and leather) "
 12. Portrait of John Lennon as a young cloud. One wall covered with various chests opening in different ways, doors, fake doors, "

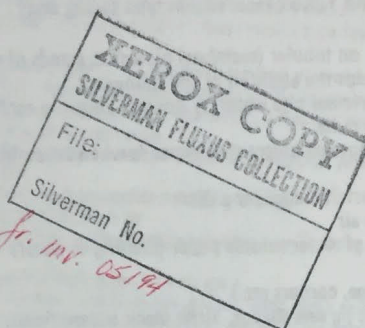
photographic doors, 3-D projected doors (by Ken Jacobs), Also all entries into rooms to have various doors, opening in various ways, hinged at floor, ceiling, center, doors cut in half etc.
 13. Human maze. 16'x 16' maze with 2ft wide passages made from 1/4" plexiglass. Last compartment to be of one-way mirror, "

Mirror facing out. Toilet inside (preferably usable)
 14. Toilet. Toilet with boiling water, toilet playing *Working Class Hero* when flushed, toilet with foam instead of water, toilet stall doors opening in different ways or opening when not wanted, etc. "
 15. Exits: grille gate (by J.L.) small box (by Y.O.) "
 16. Film environment, (wall paper) from 4 projected film loops, film program in auditorium "
 17. Concert in Auditorium, program to be determined.
 18. Fashion show of edible clothes (by J.L.) if not ready, to be held in N.Y.C. Jackets, skirts made from rice paper, sea weeds, bread loaf shoes, steak sandals, long train carrying soup, salad hats, spaghetti skirt, whipped cream hats, banana gloves, grapefruit bra. cheese tie, shirt front, sugar swim suit, salami bermuda shorts etc. Oct.9
- I. CATALOG FOR IMAGINARY SHOW AT MUSEUM OF MODERN ART** Nov. 1971
Famous mostly modern masterpieces (paintings and sculpture) turned into household goods and furniture
Detailed outline to follow in Part 3 report, mid September

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I. CATALOG FOR IMAGINARY SHOW AT MUSEUM OF MODERN ART

Famous mostly modern masterpieces (paintings and sculpture) turned into household goods and furniture
Detailed outline to follow in Part 3 report, mid September

Oct.9

Nov. 1971

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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

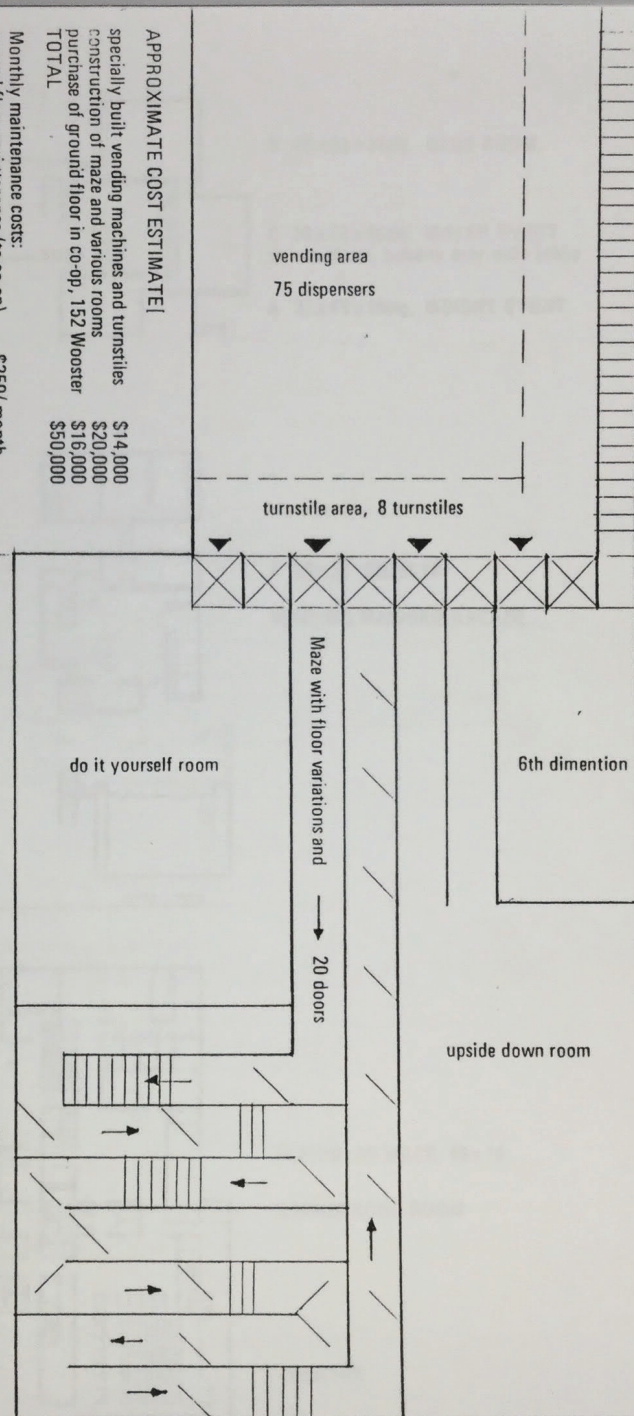
GAMES

- 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

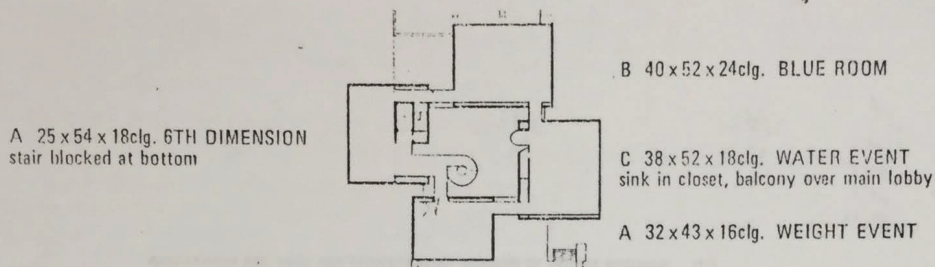
APPROXIMATE COST ESTIMATE:
 specially built vending machines and turnstiles
 construction of maze and various rooms
 purchase of ground floor in co-op, 152 Wooster
 TOTAL \$14,000
 \$20,000
 \$16,000
 \$50,000
 Monthly maintenance costs:
 ground floor maintenance (to co-op) \$250/ month
 maintenance man and guard \$250/ month
 TOTAL MONTHLY MAINT. \$500



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

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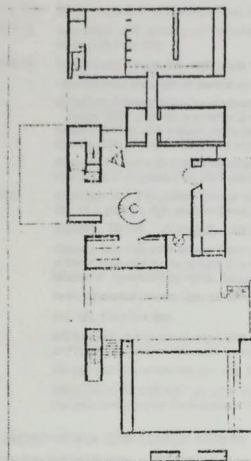
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KITCHEN & DINING AREA

MAIN LOBBY
DO IT YOURSELF
hat rack from sculpture
paintings covered with plexiglass
or white paintings of same size

PORTRAIT OF JOHN LENNON
AS A YOUNG CLOUD
2 doors leading to room with cabinets



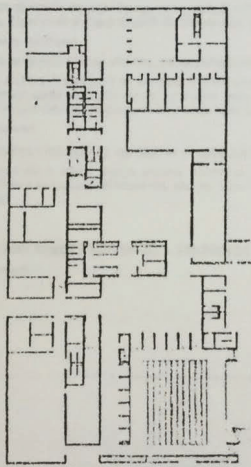
F 19 x 35 OBJECTS

VENDING MACHINE ARCADE

LIBRARY filled with GRAPEFRUIT only

PUBLIC TELEPHONE (INSTANT GURU)

PUBLIC TOILETS



PLEXIGLAS MAZE, 16 x 16

SOUNDPROOF ROOM

THEATRE

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

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JOHN LENNON AND YOKO ONO PROJECTS BEING HANDLED BY GEORGE MACIUNAS - 1971

A. PROTOTYPE OBJECTS

		completion date
1. A BOX OF SMILE, BY YOKO ONO	6 antique wood boxes with mirrors inside, gold stamped title	July 11
2. TAPED ALARM CLOCK BY Y.O.	digital electric clock with tape player playing yokos scream as alarm, hours indicated by color, minute 1st digit by wood veneers, 2nd digit by grey scale micro amp, meter indicating voice amplitude	July 13
3. DANGER CIGARETTE CASE BY Y.O.	Silver logo and cross-bones on black background, black cigarettes with silver mouth	July 18
4. TOILET TANK TAPE PLAYER, Y.O.	tape player with mercury switch connected to lever, playing <i>Working Class Hero</i> when tank is flushed	July 18
5. PAINTING TO HAMMER-A-NAIL-IN	hammer and plaque sets, each made of: ivory, rubber and leather	July 21
6. CRYING MACHINE BY Y.O.	coin operated dispenser of tears in containers	Aug. 15
7. SHADOW TRIPTYCH BY Y.O.	a) cabinet showing 3 circular shadows on lower shelf and behind 3 doors on upper shelf: a sphere, a cylinder and a cone, with built in light source b) same cabinet with a black, white and color sphere behind 3 doors c) same cabinet with wood, metal and plastic sphere behind 3 doors	Aug. 15
8. SIZE TRIPTYCH BY Y.O.	clear plastic box with 3 different enlarging mirrors on the rear (1/1m 1/2 & 1/3) and 3 magnifying lenses on the front (1/1, 1/3 & 1/6), 3 needles suspended inside	Aug. 15
9. RECLINING NUDE BY Y.O. & J.L.	small box with 2 keyholes: through one visible only shadow, through another (by J.L.) visible a sign: <i>gone to lunch</i> .	Aug. 30
10. BACKWARD SIGNS BY J.L.	ESAEPL, TEIUO, ECNELIS, GNIKOMS ON	Aug. 15
11. FILM CLOCK BY Y.O. & J.L.	diorama type box with screen: hours indicated by movement of sun and moon on disk, minutes indicated by movement of a ship on the sea, (ship on cylinder, waves, illusion of movement by lights, seconds indicated by movement of aeroplane on cyl.	Sept. 15
12. REMOTE LIGHT SWITCH	radio controlled remote light switch (up to a mile)	Aug. 15
13. A PAIR BY Y.O.	two left shoes in a box	Aug. 15
14. KINETOSCOPE BY J.L.	tall box with eye pieces on top (with hidden binoculars) and sign: <i>take off your shoes and look</i> , when looked through, binoculars would just show enlarged feet of stander	Sept. 15
15. PINBALL MACHINE BY J.L.	pin ball machine where the ball after being shot out just disappears	Aug. 15
16. INSTANT GURU BY J.L.	telephone stand with sign: <i>get your mantra here, put 10c in slot and listen</i> , the only message over the telephone 'Mummy, Mummy, Mummy'	Sept. 15

B. TYPOGRAPHY FOR RECORD JACKET OF NEW JOHN LENNON RECORD

First side with performers information type laid out in spiral, with hphotos of all participants on outer ring.
Second side with all the lyrics, type laid out in star.

July 20

C. REDECORATING CONFERENCE ROOM, 41ST FLOOR, 1700 BROADWAY

1. CEILING	photo-transparency of clouds mounted on egg-crate panels 2' x 4', with all the lighting, ventilation and speakers behind the ceiling. Light to be diffused through the clouds only, monochromatic (blue) photo transparency.	Sept. 15
2. FLOOR	brown carpet already purchased	
3. WALLS	corner fake windows, wood moldings, shelving, wainscoting removed, all walls and column covered with mirrors	Sept. 15
4. TABLE	leather 2 inch 4ft x 12ft slab supported by two pipes and containing built in disappearing: film and slide projector, record and tape player, audio and light controls, typewriter (only keyboard and slot visible) telephone, intercom, only receiver and keyboard visible), electric piano or organ (only keyboard visible), drink dispenser, pens, pads.	Sept. 30
5. CHAIRS	design to be determined	

D. FINDING, INVESTIGATING, SURVEYING SMALL ISLAND IN LESSER ANTILLES, LIMIT: 150 ACRES, \$300,000

Preliminary inspection of 4 islands available in British Virgins, and one in Bahamas, photosurvey, soil samples, inventory of vegetation
soil tests, large scale contour map, plan of agricultural development, plan for water and electricity distribution, plan for building
dock, residence, work shop, barn etc.
Actual realization of plans

July 24
Sept. 15
1972-74

E. NEGOTIATION PURCHASING AND RENOVATION OF 132 - 140 GREENE ST, LOFT BUILDING

See attached copy of preliminary analysis

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

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YOKO ONO AND JOHN LENNON PROJECTS BEING HANDLED BY GEORGE MACIUNAS -- 1971 PART 2

F. DESIGN OF INSIDE COVER SPREAD AND JACKET TYPOGRAPHY OF *FLY*, RECORD BY YOKO ONO

Sept.3

Double record inside cover spread with composite photograph collage of a) Joe Jones instruments playing on the sea shore (photo by Iain Macmillan) b) photo of Hungarian gypsies playing for a wedding superimposed on the beach photo and c) faces of performers superimposed on faces of gypsies. First record jacket with typography only. Second record jacket with Yoko's drawings and superimposed typography.

G. TITLE DESIGN FOR *ERECTION*, FILM BY JOHN LENNON

Sept.18

At end of the film all the titles appear in sequence of single letters till they fill the space occupied by completed fascade.

H. *THIS IS NOT HERE* SHOW AT EVERSON MUSEUM, SYRACUSE, OCT.9, 1971

1. Invitation to participants in water event, typography in form of bottle, wet paper in waterproof envelope. Sept. 3
2. Announcement card on photographic paper totally fading away in few days except for the telephone number Sept. 16
3. Poster saying *This is not here*, possibly with John's and Yoko's faces within type fading away Sept. 9
4. Catalogue, design to be determined Sept. 16
5. Retrospective of past objects shipped from Ascot on tubular (seamless) plexiglass stands of various diameters and heights
6. Exhibit of new objects described in Part 1, item A, with the addition of the following: Sept. 30
 - a) two plastic cubes stacked, top one leaking into the lower one water. A floating object in each cube would touch each other when all the water leaks from top to bottom cube.
 - b) two plastic cubes as above, instead bottom cube contains object that expands when becoming wet.
 - c) automatic dispenser, dispensing acorns
 - d) automatic dispenser dispensing metal slugs (counterfeit coins) for a dime
 - e) automatic dispenser dispensing capsules filled with air
 - f) automatic dispenser dispensing drink in cup made of water soluble paper (melting in water)
 - g) juke box playing wrong selections
 - h) *corner painting* (paintings to wrap around chair edge, corners etc.)
 - i) *cut up paintings*: white painting cut up into various jig saw shapes, little black square titled: *1/100th of Mona Lisa smile*, little white squares, one titled *clouds* (with detailed history of background material) another titled *flower* (also with history)
 - j) glass shoe, one whole, another shattered and in jewelry box (to be returned in 10 years)
 - k) wood hollow panel with small circular compartment, filled with various items and locked, wrong key hanging nearby
 - l) edible chess
 - m) variable sand timer, possibly filled with gas that reacts in various temperatures by affecting flow of sand
 - n) giant guitar, the size of grand piano, playable
7. Water event, invited participants providing the containers, Yoko Ono providing the water Sept. 30
8. Weight event, lead filled feather, pillow, pin-pong ball, basketball, shoe, hat, handkerchief, jacket, fountain pen, telephone etc. " air or foam filled log, dump bells, steel beam, rock etc.
9. 6th dimension, largest room, all white, the only entry being through a telephone booth. All visitors are offered to wear masks, " one to see the room from inside, mask with opaque eye glasses; another to see the room from outside, mask with clear glasses. 300 masks or hoods to be designed and made in black canvas, cloth, felt or soft vinyl. Visitors to be offered chocolate in response to a choice of mineral, vegetable or animal food.
10. Blue room: white room with the following: soft rubber ball with sign: *This sphere will be sharp point when it gets to the far side of the room in your mind*. An upright needle with sign: *Forget it*. Another needle with sign: *Needle*. A cup with sign: *Not to be appreciated until it's broken*. Another one with sign: *Mend*. A very large object with sign: *This is not here*. Long straight line with sign: *This line is a part of a large sphere, a straight line exists only in your mind*. Interior signs: *Stay until the room is blue*. *Do not disturb*. *Use ashtray for ashes*. Display of 4 spoons: 3 spoons. Display of 4 spoons: 4 spoons. A ladder leading to a small ceiling painting with very small word: yes, readable only with help of magnifying glass.
11. Soundproof closet for listening to own heart-beat.
12. Do it yourself room. white canvases, framed in baroque frames for *Draw Circle painting*, *Do It Yourself Painting*, *Painting to be stepped on*, *Kitchen Piece*, *Painting to hang over a nail* (3 versions: in ivory, rubber and leather)
13. Portrait of John Lennon as a young cloud. One wall covered with various chests opening in different ways, doors, fake doors, " photographic doors, 3-D projected doors (by Ken Jacobs). Also all entries into rooms to have various doors, opening in various ways, hinged at floor, ceiling, center, doors cut in half etc.
14. Human maze. 16' x 16' maze with 2ft wide passages made from 1/4" plexiglass. Last compartment to be of one-way mirror, " Mirror facing out. Toilet inside (preferably usable)
15. Toilet. Toilet with boiling water, toilet playing *Working Class Hero* when flushed, toilet with foam instead of water, " toilet stall doors opening in different ways or opening when not wanted, etc.
16. Exits: grille gate (by J.L.) small box (by Y.O.) "
17. Film environment, (wall paper) from 4 projected film loops, film program in auditorium "
18. Concert in Auditorium, program to be determined.
19. Fashion show of edible clothes (by J.L.) if not ready, to be held in N.Y.C. Jackets, skirts made from rice paper, sea weeds, bread loaf shoes, steak sandals, long train carrying soup, salad hats, spaghetti skirt, whipped cream hats, banana gloves, grapefruit bra, cheese tie, shirt front, sugar swim suit, salami bermuda shorts etc. Oct.9

I. CATALOG FOR IMAGINARY SHOW AT MUSEUM OF MODERN ART

Nov. 1971

Famous mostly modern masterpieces (paintings and sculpture) turned into household goods and furniture
Detailed outline to follow in Part 3 report, mid September

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

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LENNON AND YOKO ONO PROJECTS BEING HANDLED BY GEORGE MACIUNAS - 1971		completion date
PROTOTYPE OBJECTS		July 11
BOX OF SMILE, BY YOKO ONO	6 antique wood boxes with mirrors inside, gold stamped title	
SPED ALARM CLOCK BY Y.O.	digital electric clock with tape player playing yokos scream as alarm, hours indicated by color, minute 1st digit by wood veneers, 2nd digit by grey scale micro amp. meter indicating voice amplitude	July 13
WINGER CIGARETTE CASE BY Y.O.	Silver logo and cross-bones on black background, black cigarettes with silver mouth	July 18
PILET TANK TAPE PLAYER, Y.O.	tape player with mercury switch connected to lever, playing <i>Working Class Hero</i> when tank is flushed	July 18
MINING TO HAMMER-A-NAIL-IN	hammer and plaque sets, each made of: ivory, rubber and leather	July 21
RYING MACHINE BY Y.O.	coin operated dispenser of tears in containers - capsules	Aug.15
SHADOW TRIPTYCH BY Y.O.	a) cabinet showing 3 circular shadows on lower shelf and behind 3 doors on upper shelf: a sphere, a cylinder and a cone, with built in light source b) same cabinet with a black, white and color sphere behind 3 doors c) same cabinet with wood, metal and plastic sphere behind 3 doors	Aug.15
SIZE TRIPTYCH BY Y.O. - Sizes	clear plastic box with 3 different enlarging mirrors on the rear (1/1m 1/2 & 1/3) and 3 magnifying lenses on the front (1/1, 1/3 & 1/6), 3 needles suspended inside	Aug.30
ECLINING NUDE BY Y.O. & J.L.	small box with 2 keyholes: through one visible only shadow, through another (by J.L.) visible a sign: <i>gone to lunch.</i>	Aug.30
BACKWARD SIGNS BY J.L.	ESAEPL, TEIUQ, ECNELIS, GNIKOMS ON	Aug.15
FILM CLOCK BY Y.O. & J.L.	diorama type box with screen: hours indicated by movement of sun and moon on disk, minutes indicated by movement of a ship on the sea, (ship on cylinder, waves, illusion of movement by lights, seconds indicated by movement of aeroplane on cyl.	Sept.15
REMOTE LIGHT SWITCH	radio controlled remote light switch (up to a mile)	Aug.15
A PAIR BY Y.O.	two left shoes in a box	Aug.15
KINETOSCOPE BY J.L.	tall box with eye pieces on top (with hidden binoculars) and sign: <i>take off your shoes and look.</i> when looked through, binoculars would just show enlarged feet of stander	Sept.15
PINDALL MACHINE BY J.L.	pin ball machine where the ball after being shot out just disappears	Aug.15
INSTANT GURU BY J.L.	telephone stand with sign: <i>get your mantra here, put 10c in slot and listen.</i> the only message over the telephone 'Mummy, Mummy, Mummy'	Sept.15
TYPOGRAPHY FOR RECORD JACKET OF NEW JOHN LENNON RECORD		
1st side with performers information type laid out in spiral, with hpotes of all participants on outer ring.		July 20
2nd side with all the lyrics, type laid out in star.		
REDECORATING CONFERENCE ROOM, 41ST FLOOR, 1760 BROADWAY		Sept.15
CEILING	photo transparency of clouds mounted on egg-crate panels 2' x 4', with all the lighting, ventilation and speakers behind the ceiling. Light to be diffused through the clouds only. monochromatic (blue) photo transparency.	
FLOOR	brown carpet already purchased	Sept.15
WALLS	corner fake windows, wood moldings, shelving, wainscotting removed. all walls and column covered with mirrors	Sept.15
TABLE	leather 2 inch 4ft x 12ft slab supported by two pipes and containing built in disappearing: film and slide projector, record and tape player, audio and light controls, typewriter (only keyboard and slot visible) telephone, intercom, only receiver and keyboard visible), electric piano or organ (only keyboard visible), drink dispenser, pens, pads.	Sept.30
CHAIRS	design to be determined	
FINDING, INVESTIGATING, SURVEYING SMALL ISLAND IN LESSER ANTILLES, LIMIT: 150 ACRES, \$300,000		
eliminary inspection of 4 islands available in British Virgins, and one in Bahamas, photosurvey, soil samples, inventory of vegetation		July 24
oil tests, large scale contour map, plan of agricultural development, plan for water and electricity distribution, plan for building		Sept.15
dock, residence, work shop, barn etc.		1972-74
actual realization of plans		
NEGOTIATION PURCHASING AND RENOVATION OF 132 - 140 GREENE ST. LOFT BUILDING		
attached copy of preliminary analysis		

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

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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 ~~xxx~~ 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 ~~was~~ 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 ~~xx~~ 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 "realiaation" 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 ~~it~~ 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 ~~hh~~ 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 - Johnxxx 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 xxxxxxzigzawx 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 xx 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, xx (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 Venice Biennale, 1968. I wanted total blindness, and I told you to design a mask first. I told you to bring around motor-bike 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 xx no choice but 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 xx 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 xx 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 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 ~~xxx~~ 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 (Ann 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 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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A DETAILED, ITEMIZED STATEMENT OF COSTS FOR EVERSON MUSEUM SHOW, PAID THROUGH GEORGE MACIUNAS

A	objects from July 4th schedule, part I, deduct: crying machine, backward signs, remote light switch, instant guru (deductions amounting to \$ 550) original bill was for \$ 5,000, adjusted amount:				\$ 4,450
1	water event invitation, 700 copies	a) design and typesetting	\$ 200		
		b) plastic bags and envelopes	\$ 60		
		c) printing, 2 versions	\$ 40		
		d) labor: wetting, stuffing, sealing	\$ 200	Total	\$ 500
1	research for addresses, labor, time to obtain addresses from some 10 different sources				\$ 200
2	disappearing announcement, 5000 copies	a) design and typesetting	no charge		
		b) photographic paper, air shipped	\$ 300		
		c) printing on plate maker	\$ 500		
		d) hand scoring and cutting, labor	\$ 150		
		e) envelopes	\$ 50	Total	\$ 1,000
3	poster design and mechanical (without printing)				\$ 400
4	box catalogue, design only				\$ 1,400
4	box catalogue production, 100 copies	a) raw boxes, Best Wood Box Co.	\$ 1000		
		b) vinyl backing, research & material	\$ 200		
		c) paints and sealers	\$ 40		
		d) foam for drawers	\$ 20		
		e) various cards (400 copies)	\$ 40		
		f) small plastic boxes	\$ 200		
		g) photos of objects (1000 copies)	\$ 300		
		h) calligraphy prints (rush double charge)	\$ 200	Total	\$ 2,000
5	unpacking crates, repacking, loading truck, 2 trips with truck, truck charges, gasoline, tolls, driver etc.				\$ 600
6	new objects:	a) water clock (two balls touching) 4ft. x 4" plexiglass tube	\$ 150		
		b) 4 vending machines: acorn, tears, air, catshit, \$100 each + capsules	\$ 400		
		c) two large jig-saw paintings, canvas on plywood, \$250 each:	\$ 500		
		d) corner and wrap around paintings with gold-leaf frame, \$150 each:	\$ 300		
		e) 20 miniature paintings, carved frames, texts, photostats, \$30 each:	\$ 600		
		f) small guitar \$20 and vials for broken vase fragments: \$30	\$ 50	Total	\$ 2,000
		l) chocolate chess set, and molds			\$ 400
		n) giant guitar, materials, cabinet-maker, string-maker, draftsman			\$ 2,000
7	water event plexiglass stands, tubes, plexiglass discs, labels				\$ 500
7	water event glassware: dinner & coffee set for 4, stainless ware, vases, jars, (also vase broken in TV event) binoculars etc.				\$ 400
9	6th dimension, 200 gas masks \$ 700, lenses \$ 200, labor for removing canisters and inserting lenses \$ 300, total:				\$ 1,200
12	portrait of John Lennon, 8' x 12' cabinet	a) raw cabinets without doors	\$ 1000		
		b) labor & materials for 100 doors	\$ 1000	Total	\$ 2,000
18	edible clothes for 3 models (at Hala Pietkiewicz, 152 Hawthorne ave. N.J.)				\$ 3,000
19	150 stainless steel smile boxes,	a) materials, stainless steel tubing, cut	\$ 450		
		b) deposit to All Craft, fabricating co.	\$ 300	Total	\$ 750
0	1000 plastic smile boxes (with mirrors)	a) stainless steel camera type mirrors	\$ 400		
		b) plastic boxes, with imprinting	\$ 500		
		c) gluing mirrors, labor	\$ 100	Total	\$ 1,000
1	200 plastic listen boxes (with shells and labels glued in)				\$ 200
2	rubber stamps	a) 12 different foot print rubber stamps, 20 of ea (+ research for prints)	\$ 600		
		b) 12 different blue room rubber stamps, 10 each (with texts)	\$ 250		
		c) 50 colored ink pads	\$ 150	Total	\$ 1,000
3	8000 This is not here newspapers	a) typesetting all text	\$ 200		
		b) drawing plans (Shael Shapiro)	\$ 100		
		c) mechanicals	\$ 200		
		d) printing 8000, rush (double) charge	\$ 1100	Total	\$ 1,600
5	1000 fit to die posters				\$ 100
6	1000 you are here posters (+ cost of 17 x 17 halftone)				\$ 150
7	2400 tickets for Lennon Tours, type, mechanicals and printing, cutting				\$ 100
3	1000 danger plastic boxes, boxes with imprint: \$400, inserts with imprint and hole: \$600				\$ 1,000
0	5 workers brought from NYC to help museum staff and air fare for workers without return tickets				\$ 1,100
1	charge by Shael Shapiro to help supervise installation at museum				\$ 400
2	printing 1000 copies of film poster	a) copy negatives, prints and halftones	\$ 150		
		b) printing (rush, double charge)	\$ 350	Total	\$ 500
3	many postcards (did not count) on chromkote paper				\$ 200
1	design of titles for film ERECTION				\$ 500
5	design of titles for film IMAGINE (+ set up charge)				\$ 500

TOTAL CHARGED AND PAID

\$ 31,000

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A DETAILED, ITEMIZED STATEMENT OF COSTS FOR EVERSON MUSEUM SHOW, PAID THROUGH GEORGE MACIUNAS

A	objects from July 4th schedule, part I, deduct: crying machine, backward signs, remote light switch, instant guru (deductions amounting to \$ 550) original bill was for \$ 5,000, adjusted amount:			\$ 4,450
1	water event invitation, 700 copies	a) design and typesetting b) plastic bags and envelopes c) printing, 2 versions d) labor: wetting, stuffing, sealing	\$ 200 \$ 60 \$ 40 \$ 200	Total \$ 500
1	research for addresses, labor, time to obtain addresses from some 10 different sources			\$ 200
2	disappearing announcement, 5000 copies	a) design and typesetting b) photographic paper, air shipped c) printing on plate maker d) hand scoring and cutting, labor e) envelopes	no charge \$ 300 \$ 500 \$ 150 \$ 50	Total \$ 1,000
3	poster design and mechanical (without printing)			\$ 400
4	box catalogue, design only			\$ 1,400
4	box catalogue production, 100 copies	a) raw boxes, Best Wood Box Co. b) vinyl backing, research & material c) paints and sealers d) foam for drawers e) various cards (400 copies) f) small plastic boxes g) photos of objects (1000 copies) h) calligraphy prints (rush double charge)	\$ 1000 \$ 200 \$ 40 \$ 20 \$ 40 \$ 200 \$ 300 \$ 200	Total \$ 2,000
5	unpacking crates, repacking, loading truck, 2 trips with truck, truck charges, gasoline, tolls, driver etc.			\$ 600
6	new objects:	a) water clock (two balls touching) 4ft. x 4" plexiglass tube b) 4 vending machines: acorn, tears, air, catshit, \$100 each + capsules c) two large jig-saw paintings, canvas on plywood, \$250 each: d) corner and wrap around paintings with gold-leaf frame, \$150 each: e) 20 miniature paintings, carved frames, texts, photostats, \$30 each: f) small guitar \$20 and vials for broken vase fragments: \$30 i) chocolate chess set, and molds n) giant guitar, materials, cabinet-maker, string-maker, draftsman	\$ 150 \$ 400 \$ 500 \$ 300 \$ 600 \$ 50	Total \$ 2,000 \$ 400 \$ 2,000
7	water event plexiglass stands, tubes, plexiglass discs, labels			\$ 500
7	water event glassware: dinner & coffee set for 4, stainless ware, vases, jars, (also vase broken in TV event) binoculars etc.			\$ 400
9	6th dimension, 200 gas masks \$ 700, lenses \$ 200, labor for removing canisters and inserting lenses \$ 300, total:			\$ 1,200
12	portrait of John Lennon, 8' x 12' cabinet	a) raw cabinets without doors b) labor & materials for 100 doors	\$ 1000 \$ 1000	Total \$ 2,000
18	edible clothes for 3 models (at Hala Pietkiewicz, 152 Hawthorne ave. N.J.)			\$ 3,000
19	150 stainless steel smile boxes,	a) materials, stainless steel tubing, cut b) deposit to All Craft, fabricating co.	\$ 450 \$ 300	Total \$ 750
20	1000 plastic smile boxes (with mirrors)	a) stainless steel camera type mirrors b) plastic boxes, with imprinting c) gluing mirrors, labor	\$ 400 \$ 500 \$ 100	Total \$ 1,000
21	200 plastic listen boxes (with shells and labels glued in)			\$ 200
22	rubber stamps	a) 12 different foot print rubber stamps, 20 of ea (+ research for prints) b) 12 different blue room rubber stamps, 10 each (with texts) c) 50 colored ink pads	\$ 600 \$ 250 \$ 150	Total \$ 1,000
23	8000 This is not here newspapers	a) typesetting all text b) drawing plans (Shael Shapiro) c) mechanicals d) printing 8000, rush (double) charge	\$ 200 \$ 100 \$ 200 \$ 1100	Total \$ 1,600
25	1000 fit to die posters			\$ 100
26	1000 you are here posters (+ cost of 17 x 17 halftone)			\$ 150
27	2400 tickets for Lennon Tours, type, mechanicals and printing, cutting			\$ 100
28	1000 danger plastic boxes, boxes with imprint: \$400, inserts with imprint and hole: \$600			\$ 1,000
30	5 workers brought from NYC to help museum staff and air fare for workers without return tickets			\$ 1,100
31	charge by Shael Shapiro to help supervise installation at museum			\$ 400
32	printing 1000 copies of film poster	a) copy negatives, prints and halftones b) printing (rush, double charge)	\$ 150 \$ 350	Total \$ 500
33	many postcards (did not count) on chromkote paper			\$ 200
34	design of titles for film ERECTION			\$ 500
35	design of titles for film IMAGINE (+ set up charge)			\$ 500

TOTAL CHARGED AND PAID

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MEMORANDUM ON THE MEETING OF NOVEMBER 20, 1971, 2-4PM. BETWEEN GEORGE MACIUNAS AND YOKO ONO, JOHN LENNON AND GENE SHERMAN. Also present were: Pete Bendry, Tom Basalari, Sara Seagull, Jan Penovich, Shael Shapiro.

Statement of account was discussed and the following items deducted: backward signs, remote light switch and instant guru from from the objects of schedule I. \$200 from new objects of schedule II, \$200 from water objects, contributions of G. Maciunas of H₂O tanks, Max Neuhaus of pump whistle and Shael Shapiro of drink dispenser (these contributions to be charged to the contributors), Philip Corners concert of Yoko's Wood Piece, the \$200 would be paid by Yoko directly to Philip; 1/2 of the cost of stainless steel smile boxes amounting to \$750, the other half having been already paid for materials and fabricator deposit; atom bomb poster unaccepted (\$200) and tools stolen at the museum to be compensated by the museum (\$100). The total deductions were to cancel October bills of \$1700.

The bill of Peter Moore for \$500 was going to be settled by Yoko Ono directly with Peter Moore.

Various materials were picked up such as: 4 completed catalogues, various contents for the catalogues, chocolate chess molds, toilet tape player, glassware, dinnerware etc., disappearing announcement left overs, 1000 plastic smile boxes, small plastic boxes for catalogue, 200 plastic listen boxes with shells but without labels, left over rubber stamps, left over T-shirts, towels, etc. soft cover Grapefruit books. The following items were kept by G.M. for completion: 1000 danger boxes, water+ball clock, picture clock, To be picked from the printer or G.M: 1000 fit to die posters, you are here posters, labels for listen boxes, postcards with holes; To be picked up from Best Wood box, 500 wood boxes for catalogue for the balance due of \$400, 100 box sets having been paid by G.M with \$1000. (G.M. received from Yoko \$2000 for the first 100 catalogues, which instead of getting completed ones, she is getting 4 completed ones, \$1000 worth of raw wood box sets (paid by GM) and various miscellaneous parts such as vinyl fabric for backing, miniature white plastic boxes, foot prints, various cards, printed calligraphy, foam for drawers, catches, paint, glue etc. (so we are more or less even)

G. Maciunas notes that he not only did not charge for his own 500 hours of work (except for designing the catalogue) in arranging the show, nor did he charge setting hammering event or giant canvas for the TV show, nor for the various ideas and suggestions given and used by Brian Macmillan (for MOMA fly series catalogue) etc., but may end up losing money on account of mistakes made by factories & printers due to rushing or cancellations after purchases (glass balls, sugar frosting machine etc), in response to which Yoko insisted on being provided with bills from various factories, suppliers etc. and threatened to report or complain on G. Maciunas to the U.S. Internal Revenue if he failed to produce these bills. (!) G.M. noted however that many manufacturers or subcontractors did not submit bills and were paid in cash in order to obtain a better price by not having their income reported. Requirement of formal bills would have increased the cost by 20% (for instance the cost of wood box sets for catalogue originally would have cost \$6000 for 500 instead of \$5000)

Yoko Ono noted her regret to having allowed George M. to credit himself for realization and design of the show, not realizing perhaps that George provided precise specifications and plans for construction of: maze, weight objects, 2 jig saw puzzle part paintings, all miniature paintings (their text), portrait of John cabinets, size box, shadow boxes, 6th dimension masks and objects, many tour tickets, plus design (ideas) for water wet invitation, disappearing announcement, disappearing face poster, unfolding spiral catalog, etc.

John Lennon requested George to provide him with prints or negatives of Yoko's show at AG gallery in 1961 plus any documentation such as programs of the series at Yoko's loft, concerts at Village Gate, Carnegie Recital Hall, Living theater etc.

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Dear Yoko;

To avoid endless oscillating and fruitless arguments for which neither of us have time, I will answer only important questions:
1) enclosed is a very detailed accounting of expences. I was informed by 80% of the sources that you have not inquired them to check the accuracy of the costs, although you are welcome to do so. Furthermore, you will note that I have not charged you for any retainer as you have mistakenly assumed. (please check this with Gene Sherman). Should you have any questions please refer to the attached statement and not to some rumours or fictitious *investigations*. I Can't reply with facts to abstract questions.

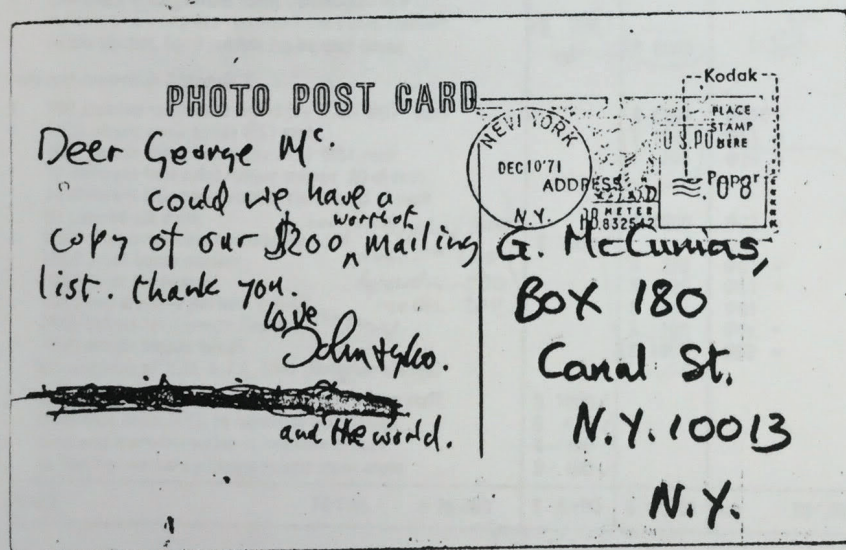
2) Regarding the chart I am working on, attached is a self explanatory note. You are welcome to submit any documents you think I may not have in support of any claims.

3) Also enclosed is a box with cards I printed when we did your *do it yourself dance festival* in Feb. 1966.

Seasons greetings to you and John,

george

PS: You asked for the mailing list, but I gave Sara some 20 pages of it.



NOTE ON CHART

This chart is a graphic summary of documents relating to the development of Event, Happening, Action music, Concept art, Ready-made-event, Earth work, Chance operations, Multi-media, inter-media, etc.

To insure historical authenticity, information in this chart (especially dates)

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charges and payments determined

july 4	prototype objects, part 1	\$5,000
july 19	assisting joe jones, recording session, yoko ono record	\$1,000
july 19	typography %& design record sleeve, john lennon record	\$1,000
sept. 8	design inside cover & typography, yoko ono record	\$1,000
SUBTOTALS		\$8,000

payments made

june 28,	ch. from apple	\$ 1,000
july 9	cash from J.L.	\$ 500
july 14	ch. from apple	\$ 1,200
july 21	ch. from apple	\$ 800
aug. 4	ch. from apple	\$ 400
aug. 19	"	\$ 600
sept. 2	"	\$ 3,000
		\$ 7,800

VERSON MUSEUM SHOW OF YOKO ONO OCT.9 1971 OPENING

am H	labor - bags - plastic envelopes - print	charge museum	charge apple	to be resold for	payments made by apple
	water event invitation, design & production, 700 copies	\$ 500			sept.10 \$ 4,000
	research for addresses	\$ 200			
	disappearing announcement, 5000 copies, production	\$ 1000			sept.17 \$ 2,000
	poster design without production	\$ 400			
	folding 7 wood box catalogue - design only	\$ 1400			sept.22 \$ 4,000
	catalogue production, 100 copies @ \$20 ea. *)		\$ 2000	@\$ = \$50,000	sept.28 \$ 3,000
	unpacking, repacking & shipping objects	\$ -600			
	new objects, except: 6-b,f,g,j,k,l,m,n		\$ 2000		oct.5 \$ 6,000
	chocolate chess, one set	\$ 400			oct.12 \$ 3,000
	giant guitar		\$ 1000		
	water event plexiglass stands, tubular with signs		\$ 1500		
	water event objects: H2O, pump, glass ware, drink disp. etc.		\$ 600		
	weight event (museum produced & paid)				
	6th dimension, 200 masks with special lenses	\$ 1200			TOTAL \$22,000
	brush box	\$ none			
	blue room (old objects & stands used)				
	Do it yourself room (museum produced & paid)				Oct. 22 \$ 4,000
	Portrait of John Lennon, 8'x12' wall cabinet with 100 doors		\$ 2000		
	Plexiglass maze (museum produced & paid)				
	glass bearing balls for floor of maze (not used)	\$ none			
	film clock (charge from Steve Gebhardt)				
	concert of wood piece (charge from Philip Corner)	\$ 200			
	edible clothes, for 3 models (to be used later)		\$ 3000		
ems not covered in Schedule 2					
	150 stainless steel smile boxes (by Y.O.) @ \$1 each		\$ 1500	@\$50 =	
	1000 plastic smile boxes @ \$1 each		\$ 1000	@\$5 =	
	100 plastic listen boxes (by J.L.) @ \$1 each		\$ 100	@\$5 =	
	12 different foot print rubber stamps, 20 of each,				
	12 different blue room rubber stamps, 10 of each				
	50 colored ink pairs,		\$ 1000	@\$3 =	
	4000 This is not here newspapers	\$ 1600		free	
	1000 atom bomb posters		\$ 200	@\$1 =	
	1000 fit to die posters		\$ 100	@\$1 =	
	1000 you are here posters (half flat + print)		\$ 150	@\$1 =	
	2400 tickets for Lennon Tours		\$ 100	@5c. =	
	1000 danger plastic boxes		\$ 1000	@\$3 =	
	ice sculpture of Y.O. & J.L. (Ara Derderian charge)				
	5 workers brought from NYC to help museum staff	\$ 1000			
	supervisor from NYC to supervise installation	\$ 400			
	tools and materials stolen in museum proper	\$ -100			
	air fare for workers without tickets from apple	\$ 100			
TOTALS :	TOTAL	\$ 26,350	\$ 9,100	\$ 17,250	est. \$84,000

JOKO FILM'S CHARGES

Titles for Erection by J.L.	\$ 400
1000 22 x 34 film posters for San Francisco	\$ 200

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calligraphy - (printing, rush).

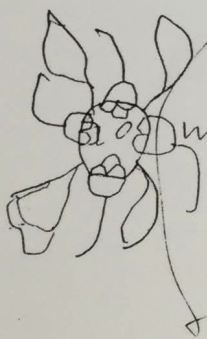
1000 film poster, double charge
+ half tone (Normal 250)

new objects

water - clock ~~200~~ 150

2 jigsaw puzzles pgs. 2 250 + 250 } 500

4 vending machines + ~~100~~ 400 e
(acorn water tear contents. ~~400~~ 400 -
air control)



miniature

+ photostat, paintings 30 ea. ~~500~~ 500
frames + research on text.

corner + wrap around pgs. → 150
150

small guitar - 20

vials for fragments. ~~30~~ 30