

Approximately Infinite Universe Yoko Ono

First appearance in trade magazines: January 27, 1973

Label a71

Apple

SVBB-3399

Custom Apple label with Yoko's face

"Mfd. by Apple Records, Inc." appears on both sides.



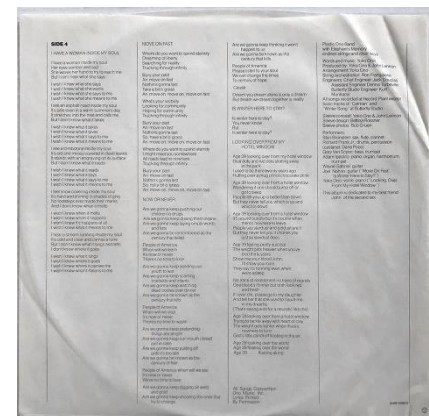
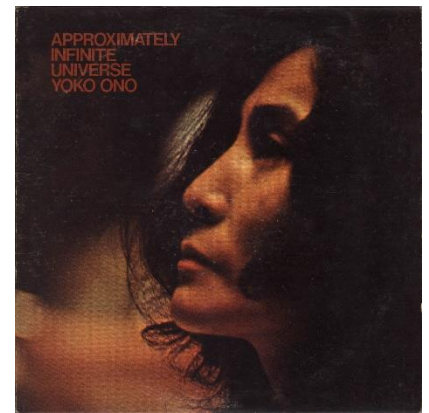
Factories: Los Angeles, Jacksonville, Winchester

The discs are paired so that side 1 is backed with side 4, and side 3 is backed with side 2.

Cover:

The back cover is not simply a photograph. Following the theme suggested by the album title, the sides of the photograph have been copied and replicated so that portions appear to repeat over and over. We observe this most easily on the right, where the designation "C 412" appears as "C 4 C 412 412 12."

The musing on the back cover, from December 1972, contains a segment of a mathematical proof, which I have reproduced below.



$$\text{Let } x = 0.9999 \dots = 0.\bar{9}$$

Multiplying by 10 will move the decimal point, so that

$$10x = 9.9999 \dots = 9.\bar{9}$$

Subtract x from 10x:

$$\begin{array}{r} 10x = 9.\bar{9} \\ - x = -0.\bar{9} \\ \hline \end{array}$$

This gives us:

$$9x = 9$$

So that $x = 1$.

Yoko demonstrated the gist of the proof that 0.999999... (repeating forever) equals 1. She wrote, *"There's no such thing as number one, say. It's actually a number that is an infinite approximation to number one, that we call number one. Like 0.999999 ... to infinity, but we build bridges and buildings on those infinitely approximate numbers not on definite ones."* It is through the process of a limit that we reach the definite number 1; for her, everything is infinite – and approximated.

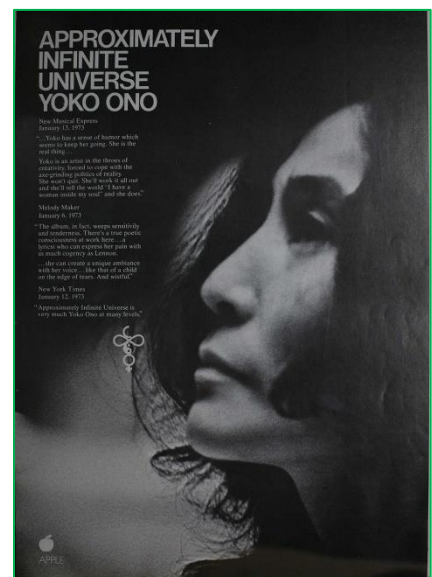
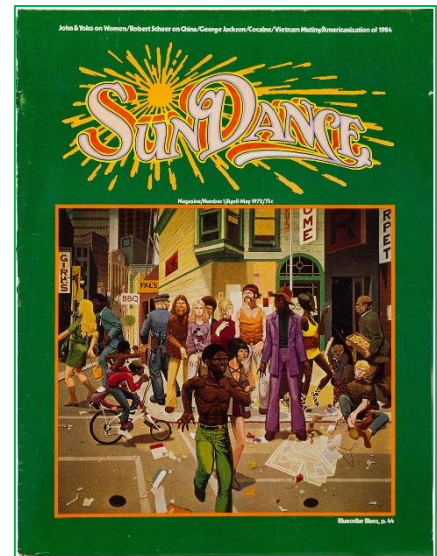
Inner Cover:

The left panel features Yoko's complete essay on feminism that appeared first in abridged form in the *New York Times* and then in its entirety in the April/May (1972) issue of *SunDance* magazine – a countercultural magazine published by Running Dog in San Francisco that promoted social causes similar to those that Yoko embraced. The right panel features John and Yoko walking. The quote at the bottom of the right panel is a paraphrase of something that Yoko wrote for her book, *Grapefruit*.

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FILM

These scores were printed and made available to whoever was interested at the time or thereafter in making their own version of the films, since these films, by their nature, became a reality only when they were repeated and realized by other film-makers.

A dream you dream alone may be a dream, but a dream two people dream together is a reality.



YOKO ONO, "APPROXIMATELY INFINITE UNIVERSE." A lot of evident love and thought has gone into the making of this double album, and skeptics will be surprised to find Yoko establishing an excellent musical identity all her own. Some beautiful, poignant ballads stand out, as does the Elephant's Memory Band back up. Apple SVBB 3399.



Yoko Ono — Renaissance Woman

By FRED GOODMAN

■ NEW YORK—For nearly 20 years rock music has been one of the most important and successful lines of communication utilized by creative people to express their emotions and ideas to the masses. For Yoko Ono, a woman known for her intense media consciousness, rock music is a new direction. Due to the obvious influence of her husband John Lennon, plus the rock and roll of the Elephant's Memory Band, Ms. Ono's music has become more basic and simplistic as compared to her previous records. Her new album, "Approximately Infinite Universe," has just been released by Apple Records. It is a double-lp containing 22 songs written entirely by Yoko. She also arranged the record, and co-produced it with John. The Plastic Ono Elephant's Memory Band provides instrumental accompaniment. Overall, it is a fine accomplishment for this multi-faceted woman.

Though the accent of the record is on the lyric content, some of the melodies are good basic pop-rock material, even though Ms. Ono is a relative novice at professional songwriting. Her lyrics are straightforward, sometimes tough and militant as in "What A Bastard The World Is," and sometimes tender and peaceful as in "I Want My Love To Rest Tonight." The themes of most of the songs are her stand on woman's rights and her life with John. These ideas fused with the rock idiom make "Universe" the most meaningful musical statement she has made thus far.

In an exclusive interview with *Record World* last week, Ms. Ono discussed her new venture. She explained that

her first records were very outré and that they "tried to widen the scope of the media." Since her main concern has always been communication, hindsight has taught her that those "avant garde" recordings were not reaching the mass audience, especially the young people, to whom she wants so much to communicate. Therefore "Universe" is less experimental, using mostly rock as her main venue of expression.

When asked about the major influences on her "new direction," she explained that there had not been too many, save John. She added that she does not listen nor is aware of much pop music. "The only Dylan song I've heard is 'Blowing In The Wind,'" she remarked, yet her phrasing in "Now Or Never" has distinct Dylan characteristics. She employs many rock styles on the record, such as: the hard rocking "Yangyang;" blues and free form on "Is Winter Here To Stay;" and reggae on "What A Mess."

The more militant and positive side of the woman's liberation movement comes into play in "Catman (The Rosies Are Coming):" "But don't be too clever of we'll scratch your goodies out." Meanwhile in "I Want My Love To Rest Tonight" she takes a more sympathetic approach: "Sister let's not blame our men too much. We know they're trying their best. We know their fear and loneliness. They can do no more, no less. They were told by us to get ahead. Be gentle and tender yet hard and strong. Nothing short of a living God. Nothing short of James Bond." She shows some doubt, however, in "What A Bastard The World Is." "Female lib is nice for Joan of Arc. But it's a long way for Terry and Jill."

Because she feels that society down through the years has made women subservient and weaker than men, women need a hero—a female hero. History has emphasized the male hero, and women have been taught to look up to men for direction and knowledge. Whether Yoko Ono could be that hero (or heroine) is pure speculation, but her new album "Approximately Infinite Universe" should establish her as a top spokeswoman for woman's rights. She is truly the "Renaissance Woman" of the '70's.



Photo by Shoot 'Em Up Photography/Peter Jones
With her new Apple lp in the foreground, Yoko Ono makes a point to *Record World* Music Editor Fred Goodman.



APPROXIMATELY INFINITE UNIVERSE—Yoko Ono—Apple SVBB 3399

Yoko's latest two-record set features some of the best instrumental tracks she's ever had in support. Credit goes here to Elephant's Memory and the Endless Strings and Choir Boys. As if the LP title weren't intriguing enough, there are songs with such monikers as: "I Felt Like Smashing My Face In A Clear Glass Window," "What A Bastard The World Is" and "What A Mess." This time, she's decided to be lyrical rather than avant-garde in her vocal styling. Should be well-received by her fans.

Apple Records releasing "Approximately Infinite Universe," a newly-recorded two recorded set by Yoko Ono, produced by Yoko and John Lennon and featuring the Plastic Ono Elephants Memory Band.

Records: Yoko on Apple

'Infinite Universe' Finds Themes in Life With John and Women's Causes

Reviewing the recorded product of John Lennon and Yoko Ono in their more daring and experimental phases, which have been full of electronic feedback and discordant screaming, has built-in danger. One British critic found this out when, receiving an incomplete advance copy of one album, he reviewed 18 minutes of an engineer's test signal as some musical Zen statement.

However, with "Approximately Infinite Universe," a two-album package by Yoko Ono (Apple SVBB 3399, \$6.98) there is no cause for alarm. Ms. Lennon (and from the several women's liberation movement statements contained in the album, it's certainly Ms. rather than Mrs.) has chosen to unveil her life with Mr. Lennon in a straightforward manner. A dedication in the album reads: "To my best friend John, of the Second Sex." The album contains 22 songs in all, with the accent very much on words rather than music. She is content to frame her songs against several familiar rock melodies and allow the back-up group of musicians,

Elephant's Memory (which also works with Mr. Lennon), to make the musical statements for her.

Throughout the album, interestingly, she maintains a nonmilitant women's liberation attitude. "Sister, don't blame my man too much/I know he's doing his best" is hardly an unsympathetic statement. From the song "What a bastard the World Is" we get "Female lib is nice for Joan of Arc/But it's a long way for Terry and Jill." Along with Mr. Lennon, she is listed as producer of the album and is also responsible for the arrangements as well as the words and music. In "Looking Over From My Hotel Window" (the song dealing with, apparently, her 39th birthday and which suggests that life doesn't actually begin at 40) she plays the piano.

"Approximately Infinite Universe" is very much Yoko Ono at many levels. Nobody can level the charge—as has happened in the music business—that she is clutching Mr. Lennon's coattails for support.

APPROXIMATELY INFINITE UNIVERSE YOKO ONO

New Musical Express
January 13, 1973

"Yoko has some of humor which seems to keep her going. She is the real thing."

Yoko is an artist in the throes of creativity, forced to cope with the surprising paradox of reality. She won't quit. She'll work it out and she'll tell the world "I have a woman inside my soul" and she does."

Melody Maker
January 6, 1973

"The album, in fact, weeps sensually and tenderly. There's a rare poetic consciousness at work here... a lyrical who can express her pain with as much comedy as Lennon."

"...she can create a unique ambience with her voice... like that of a child on the edge of tears. And what!"

New York Times
January 12, 1973

"Approximately Infinite Universe is very much Yoko Ono at many levels."

